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BLUE DASH CHARGERS



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BLUE DASH CHARGERS

AND OTHER

EARLY ENGLISH TIN ENAMEL
CIRCULAR DISHES

BY

EDWARD ANDREWS DOWNMAN

ILLUSTRATED

LONDON

T. WERNER LAURIE LTD.

30 NEW BRIDGE STREET, BLACKFRIARS

1919



FOREWORD

THOUGH I myself (and many others) have been collecting these early English tin enamelled circular chargers for many years—namely, since about A.D. 1891—and have made them a special subject of study, it is only during the past two years that certain facts and details have come to hand, and there is probably yet much to learn concerning this ware.

It is time that what is known about this special class of pottery should be chronicled, and I have done and am doing my best to produce a book worthy of the subject.

Concerning the illustrations from line blocks, I am myself no artist, and the only available material has been two young artists, Harry Wheatley and H. Binch, who have drawn the illustrations from photographs or from the original pieces.

I here acknowledge with thanks the information given me by Mr William Pountney concerning the results of his excavating at

BLUE DASH CHARGERS

Brislington and Bristol, and for his permission to use the same before being printed in his forthcoming book, *The Old Potters and Potteries of Bristol and Brislington*; also the authorities of the Victoria and Albert Museum and the Bristol Art Gallery for permission to use illustrations of some of the fragments found by Mr Pountney in their possession, as also for other kindnesses, including the former for use of their Emmaus photographic negative; also the publishers of *The Connoisseur* for loan of blocks.

I here also thank all those collectors whose names appear under the illustrations for photographs and other helps; and others for photographs which I could not use, and for their courtesy, and all directors of museums and private collectors for letting me see and when needful handle their specimens. Some dealers in antiques have also given me information.

EDWARD A. DOWNMAN.

101 NORTHBROOK ROAD,
ILFORD, ESSEX.
February, 1918.

CONTENTS

GENERAL DESCRIPTION—

PAGE

Blue Dashes	2
Spurs or Stilts, and Note by Mr William Pountney	3
Base Rim	8
Body and Surface	9
Shape and Extreme Outer Edge	11
Thickness and Weight	16
Not for Domestic Use	17
State of Preservation	18
The Size of Chargers	19
Period of Manufacture	19

PLACE OF MANUFACTURE—

Lambeth Origin?	22
Staffordshire Origin?	24
Loughor?	25
Repton and Wrotham?	26
Southwark, etc.?	28
East of England?	29
Continental?	31
Brislington and Bristol	31

ARTICLE BY MR A. E. CLARKE	40
--------------------------------------	----

DATED CHARGERS	50
--------------------------	----

HISTORICAL PORTRAITS	57
--------------------------------	----

BLUE DASH CHARGERS

	PAGE
CURIOUS FIGURE DESIGNS	89
ADAM AND EVE DESIGNS	93
NOTE BY MR FRANK FALKNER	97
TULIP DESIGNS	99
VINE LEAVES AND GRAPES	107
POMEGRANATES	112
FRUIT, FOLIAGE, ETC.	115
ORIENTAL DESIGN	118
BIRDS, ANIMALS, ETC.	120
CONVENTIONAL DESIGNS	125
COATS-OF-ARMS AND CROWNS	129
THE CRUCIFIXION, ETC.	131
DUTCH INSCRIPTIONS	133
HUMAN FACES, ETC.	135
COLLECTIONS—	
Museums	138
Private	147
REFERENCES TO OTHER BOOKS	171
INDEX	173

LIST OF ILLUSTRATIONS

Tulips in Colour	<i>Frontispiece</i>
Reverse Sides, showing Base Rims	<i>To face page</i> 8
Bristol and Temple Backs Fragments	" " 32
Ditto	" " 34
Tulip Charger with Wavy Lines	<i>Page</i> 35
Charger dated "1620" on Back	<i>To face page</i> 50
King with Date "1658"	<i>Page</i> 51
Adam and Eve dated "1663"	" 51
Adam and Eve, Back and Front, dated "1640" on Reverse Side	<i>To face page</i> 52
Tulips dated "1668"	<i>Page</i> 52
Conventional Design dated "1674"	" 53
Tulips dated "1676"	" 54
"E. R." and Portrait of Young King	" 61
"M. R." and Portrait of Queen with Page- boy holding her Train	<i>To face page</i> 62
"C. R." and King on Horse	" " 62
"J. R." and Portrait of King	" " 64
"K. W." and King on Horse	<i>Page</i> 66
"W. R." and King in Armour	" 66
"W. R." and King in Robes	<i>To face page</i> 66
"K. W." and Half-length King in Robes	<i>Page</i> 67
"W. M. R." and King and Queen	<i>To face page</i> 70
"A. R." and Queen	<i>Page</i> 71
"G. R." and Two Chargers with King	<i>To face page</i> 72
"G. R." and King in Robes	" " 74

BLUE DASH CHARGERS

King on Horse	<i>To face page</i>	76
Queen, full-length	<i>Page</i>	76
"C. R. S." and Man on Horse	"	78
"D. M." and Man in Armour	<i>To face page</i>	78
"D. M." and Man in Robes	<i>Page</i>	79
"D. O." and Man with Sword	<i>To face page</i>	80
"D. C." and Man in Robes	" "	82
Man in Cap with Plumes, and on Horse	<i>Page</i>	86
Man bare-headed, on Horse	<i>To face page</i>	86
Man in Cap, on Horse	" "	86
Man in Cap, on Horse	<i>Page</i>	87
Woman	<i>To face page</i>	88
Man with Club, "Green Man"?	<i>Page</i>	89
Woman in Crinoline	"	90
"W. R." and King on Horse	<i>To face page</i>	90
"W. R." and Woman in Crinoline	" "	90
Woman in Car (Venus?)	<i>Page</i>	91
Adam and Eve, with Border	<i>To face page</i>	92
Adam and Eve, side Trees bearing Fruit	<i>Page</i>	94
Adam and Eve, Two Designs	<i>To face page</i>	94
Adam and Eve, Sponge Edge	<i>Page</i>	95
Adam and Eve, no Tree or Serpent, Border	"	96
Adam and Eve, Two Designs	<i>To face page</i>	96
Tulips	" "	98
Tulips in Various Designs	<i>Page</i>	100
Ditto	"	101
Ditto	"	102
Ditto	"	103
Ditto	"	104
Tulips, with Ornamental Borders	"	105
Tulips, with Thistles, and Special Edging	"	106
Vine Leaves and Grapes, Various Designs	"	107
Ditto	"	108

BLUE DASH CHARGERS

Vine Leaves and Grapes, Various Designs	<i>Page</i> 110
Pomegranates, Blue Dash Edge	„ 112
Pomegranates, Plain Edge	„ 113
Bunch of Fruit, Small	„ 115
Basket of Fruit	„ 116
Spray of Foliage	„ 116
Oriental Design	„ 119
Bird, Ornamental Border	„ 120
Bird	„ 121
Stag	„ 122
Ship	„ 123
Conventional Design, Border	„ 125
Conventional Design, Small	„ 126
Conventional Designs	„ 127
Crucifixion of our Lord	„ 131
Dutch Inscription	„ 133
Christ on way to Emmaus (?), dated “1653”. <i>To face page</i>	138

*(A few illustrations mentioned in text are omitted,
as the blocks cannot be found.)*



BLUE DASH CHARGERS

GENERAL DESCRIPTION

THERE has been collected in England a considerable number of chargers, or circular dishes, of coarse earthenware, varying in diameter from $8\frac{1}{2}$ to $16\frac{1}{2}$ inches. Most of them, however, are about $13\frac{1}{4}$ inches in diameter. These chargers are covered on the face with a tin enamel, and painted with shades of blue, green and yellow, some having also brown, puce or red. The designs vary greatly, but tulips, Adam and Eve and historical portraits are the most common.

A true "blue dash charger" has three distinct features—namely, (1) blue dashes, lines or dabs round the extreme outside edge, on the face; (2) three spur marks in triangular form on the face; (3) a broad flat base rim on the reverse side. There are, however, certain examples lacking the blue dashes round the edge, or with dashes of other colours, so similar in make that they must be regarded as the same ware. Besides all these there are

BLUE DASH CHARGERS

other circular chargers closely connected with them, which, however, cannot truly be called "blue dash," but most of which belong to the same class of pottery.

BLUE DASHES

Having been struck with the blue dashes as a definite feature in this ware, in my 1895 edition of *English Pottery and Porcelain* I ventured to term these chargers "Blue Dash," a term which has been accepted by many collectors and dealers. These dabs of blue vary in size, shape and number: on some specimens they are even and oblong, and like the coils of a rope, which they may have been intended to represent; or like a ribbon-bound frame; but these even oblong dashes are rare. Some specimens have very small dabs of blue round the edge in great number. A few examples have these dashes or dabs in other colours besides blue: I have one with the outer part of the dabs blue and the other green. The Edward VI. charger in the Liverpool Art Gallery has purple dashes, and an Adam and Eve in the London Guildhall Museum has alternate lines in blue, red and light green. I have a small circular dish, apparently not

BLUE DASH CHARGERS

of this make but foreign, with dabs of blue round the edge, but with two blue encircling lines and a green band all outside the blue dabs. I have seen too a Persian dish with blue dashes.

SPURS OR STILTS

On the face of all these chargers, whether they have the blue dash edge or not, there are three defects in triangular form. In a few examples these are hardly discernible, but on most specimens they have greatly injured the design. These defects are either portions of the enamel which are wanting, about $\frac{1}{4} \times \frac{3}{8}$ of an inch in size, and unevenly oval, or raised uneven lumps of clay: these are the marks of the spurs or stilts which upheld the charger in the kiln.

It would seem that the body of the charger was either dried hard or fired, then the enamel was laid on in some manner and left to dry, but not fired. Later the design was painted and the glaze applied, and while all this was more or less soft it had its second or last firing or baking in the kiln. Thus when taken out of the kiln, or finishing oven, and the spurs taken away, they were found stuck to the ware.

BLUE DASH CHARGERS

and either drew away a piece of the surface, or left a part of their own clay on the chargers.

The spur marks are about $3\frac{3}{4}$ inches apart on chargers $13\frac{1}{2}$ inches in diameter, and are this size on eight specimens before me. These include a "K.W." with yellow lead glazed back and no blue dashes; four with tulip design, and one with vine leaves—these five have the blue dashes round the edge, and yellow lead glazed backs. I have examined also two other chargers painted with tulips and blue dashes round the edge, but having a thin coating of tin enamel on their reverse sides and the same size triangular spur marks. Six of these eight are concave in shape, and two have flanges, or broad ledges, before the concave dip to the centre. Other spur marks vary slightly in their distance apart. In February, 1917, Mr William Pountney sent me three spurs found on the site of the Brislington pot-works (which he will describe in his book), and the triangle corresponds with the triangle on these blue dash chargers.

A curious feature about these spur marks is that they are on the face of the chargers instead of on the reverse side. This has not

BLUE DASH CHARGERS

only disfigured the design, but also must have necessitated the turning of the piece upside down in the kiln; and if the spurs found by Mr W. Pountney were of the kind used they must have been raised on a block, as they are only about $\frac{3}{4}$ of an inch high, and the curve of these chargers is much deeper than this.

As there are no spur marks on the reverse side, we must conclude that each specimen was fired by itself—that is, in one layer, and not one on the top of another. These face spur marks are not confined to blue dash and other English chargers, as on 18th July 1917 Messrs Christie, Manson & Woods sold in Lot 77 a 16 $\frac{3}{4}$ -inch Caffagiologo dish of Italian faience, said to be of the fifteenth century, for £1300, and this dish or charger had the triangular spur marks on the face as a defect, and no spur marks on the reverse side, which is only in part covered with a thin tin enamel, and has an upright rim base with holes for wire; but these holes are not in the centre of the top of the rim, hence thus useless for hanging purposes. I have also examined Italian chargers and those of other foreign makes, and find that some at least have face triangular spur marks.

BLUE DASH CHARGERS

Since writing the above I have submitted it to Mr W. Pountney, and he gives me permission to copy his note on the same, which I do as follows:—

“Where white enamel is applied to the front of a dish only and yellow glaze to the back, both must have been applied with a brush, see illustrations in Marryatt’s book.

“Where the enamel was required all over the article it was sometimes ‘dipped’ into the enamel. Dipping can nearly always be detected by the enamel having run to the lowest part and made the covering of an uneven thickness, and in some cases drops can be detected on the enamel showing how quickly the covering set on the porous body.

“I do not think that the dishes were ‘fired’ upside down, nor is it quite likely that they were treated separately in the kiln, the cost of fuel and labour in having a separate fire for each piece would have killed the trade.

“If they were fired in numbers the spur would be placed on the face of the bottom dish and the foot rim of the next would rest upon it, and so on till the sagger, or protecting receptacle, was full. The edges were kept apart

BLUE DASH CHARGERS

by three-cornered lengths of burnt clay, and about $1\frac{1}{2}$ or 2 inches long. Many of these have been found burnt on the face or back of plates and dishes which have become 'wasters' in the pottery on account of being spoiled in this way. These dividers of the plate flanges account for the marks on the edges of most delft plates, and which many writers erroneously term 'wire marks.'

"The shape of the early spur was the same as the modern spur, three lengths or bars of clay joined together in the centre and extending outward at even distances like the spokes of a wheel. The outside ends were turned down about a quarter of an inch to form feet. In the specimens I have found the feet have been chipped off.

"The spur for the last hundred years and more has had an end projecting both upwards and downwards, and these ends are both pointed so as to give the least possible touch to the surface for which it is used to separate in firing.

"Early Brislington spurs were made from a fire-clay found at Crews Hole on the opposite side of the River Avon to this pottery, and quite near.

"That the marks of the old spur on early

BLUE DASH CHARGERS

enamels show more on the enamel surface than on the brown glazed surface is easily accounted for. The brown glazed surface is only covered by the thinnest of glass-like material, but the enamel is laid on at the least to a thickness of stout blotting paper which, however, becomes more condensed in the firing. I have a fragment dated 1652, at the Bristol Museum, where the enamel shows that it has actually boiled and bubbled with the heat of the kiln that was necessary to fire the glaze. I have also very many pieces which are not dated. This shows that the enamel at some stage of the heat became almost liquid and would take the impression of a spur, and anything else that could endure such heat.

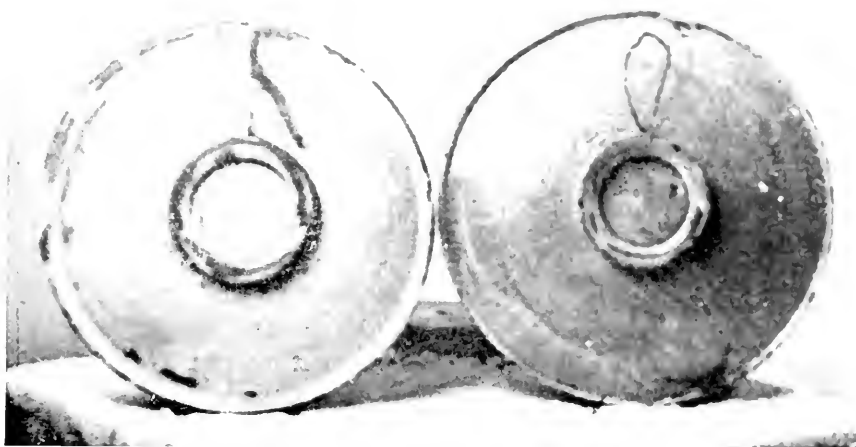
W. POUNTNEY."

August, 1917.

If Mr Pountney is right about the chargers being fired one on the top of the other and face upward, then the topmost specimen should have no spur marks; but I have never seen any examples without spur marks on the face.

BASE RIM

One special feature about this ware is that on the reverse side there is almost always a



THE REVERSE SIDE OF TWO BLUE DASH CHARGERS
SHOWING THE FLAT RIM BASE, AND THE BROAD
AND NARROW FLANGES.

BLUE DASH CHARGERS

broad flat rim base, a $\frac{1}{2}$ to 1 inch wide, sloping towards the centre, and standing a $\frac{1}{4}$ to $\frac{1}{2}$ an inch high. The diameter of this rim base varies according to the size of the charger. One in my possession 10 inches in diameter has its base rim $3\frac{1}{2}$ inches in diameter, and a $13\frac{1}{4}$ inch specimen has a $4\frac{3}{4}$ inch base. As a rule this rim is so made that it curves inward, so that a piece of wire wound round this base, and twisted, will uphold the charger when hung on a wall, as may be seen by the illustrations of the two differently shaped examples here shown.

In a few specimens there is a hole through this base rim, but not always in the top centre. The exact details of this base rim vary, but as far as I know this is the special feature distinguishing these chargers from all other ware made either in England, Wales or any foreign country, except that certain fluted dishes have a somewhat similar rim base, or rather a base for the same purpose.

BODY AND SURFACE

As to the body of this ware, judging by the portions exposed by chips and breaks, the substance is a gritty clay constituting a hard

BLUE DASH CHARGERS

earthenware of a coarse make; but in the course of years it is probable that various mixtures were tried, hence there may be different bodies, and in fact there are. One charger I have had was of a far more brittle nature than is usual. The body is covered with a thick enamel on the face of the charger, and in some examples on the reverse side as well, and on this enamel is painted the design, and the face covered with glaze, or the whole piece dipped in glaze. The enamel is said to be of tin, or in part tin, and the glaze of lead.

The enamel is of various shades. On some examples it is milk-white, on others a blue or green white, and some have a pink tinge. These tints may be due entirely, or in part, to the firing, but I do not profess to be an expert on the subject of pottery making.

The glaze on the reverse side, where there is no enamel, is in most examples yellow. On some specimens it is of a greenish tint, and I have seen at least one charger with a purple-brown glaze. The actual surface on the face of this ware varies greatly. Some have a high,—that is, a bright—glaze; others a matt or dull glaze. This may in part be determined by the thickness or thinness of the enamel

BLUE DASH CHARGERS

or the glaze; probably the glaze, or perhaps its quality rather than its quantity, as some chargers with a thick enamel have a poor glaze.

The enamel on those chargers which have enamel also on the reverse side appears to be different from the enamel of those with the lead glaze backs: it is thicker and has a softer appearance; and the colour of the back can be often judged from the face, though not always. The dark green of one with tulips in my collection has run, and gives the enamel a green tinge in the centre.

SHAPE AND EXTREME OUTER EDGE

Another feature of these chargers, and almost universal, is that on the reverse side the outer edge bends or curves downwards, and this in various forms. This is generally observable on the face as well; but this feature is probably not confined to this particular make of earthenware, and was perhaps so made for safe handling.

There are two distinct shapes in these chargers. One is entirely concave (except the extreme edge), and the other is concave in the centre, but has a flat, or almost flat, outer ledge

BLUE DASH CHARGERS

or flange, two or three inches wide, and sloping inward. Most of those with the Adam and Eve design are concave throughout, with a few exceptions; while many of those with historical portraits have the flange before the concave dip.

Out of twelve examples with the tulip design before me now as I write, four have the broad flange, and eight are wholly concave. This flange is perceptible on the reverse side as well as on the face, as will be seen from the illustrations facing p. 8. In endeavouring to settle the question whether all the blue dash chargers were made at one and the same factory, and also whether those which lack the dashes round the edge are of the same make as those with the dashes, collectors have invented various theories. In my *English Pottery and Porcelain* in 1895 I included both kinds of chargers as from one pot-works, and I still hold most definitely that there were not various manufactories either in different places or at different dates, unless Brislington and Bristol Temple Backs are counted as two, though these two pot-works were under one proprietor for a time at least.

I have just now carefully examined twenty-

BLUE DASH CHARGERS

eight chargers, of all kinds of designs, with the following result. Roughly there are two main forms of the edging, one with a narrow flat edge, and the other with a rounded edge, but even these are not very definitely distinct. The narrow flat edge varies in this manner: some are roughly level, others turn downward towards the outside, and a third set have an upward inclination towards the outside. It is probable that the designer set to work with no cut and dried method; he settled to have an edge roughly flat, and each workman pleased himself as to its position, or was indifferent as to its position. The same may be said of those with the rounded edge. Some of these are more rounded than others, some might be considered flat and angular, but if flat they are very narrow, and flattened rather than flanged. In the following list I have endeavoured to classify these edges:—

(1) With flat edges turned back, or down. Out of these twenty-eight specimens five are all concave in shape, except towards the edge, and these five have their reverse sides covered with lead glaze, and no enamel. These edges are $\frac{5}{8}$ to $\frac{3}{4}$ inch wide. Two of these are painted with Adam and Eve, and have large

BLUE DASH CHARGERS

even blue dashes; one is painted with tulips and long blue dashes; one with four pomegranates and long blue dashes; one with an Oriental design, no dashes but plain edge, and two blue lines near and encircling the picture. These five differ in many details: colours, glaze, etc.

(2) Chargers with flat edges roughly level, or inclined to turn up towards the outside. Ten specimens all concave in shape, except towards the edge. Six of these have the lead glazed reverse side mostly yellow; one has a purple-brown glaze, and the other three are enamelled on their reverse sides. The edges of these ten are $\frac{5}{8}$ to $\frac{3}{4}$ inch wide. Five of these are decorated with tulips and blue dashes; one with Adam and Eve and blue sponged edge instead of the dashes; two with vine leaves and a border and bold dashes; one with the half-length of a king and the initials "K. W.," all in blue and puce, no dashes, but two blue lines encircling the design. The tenth has a swan in the centre and insects round, no dashes, but one puce line encircling the edge. These two last-mentioned specimens are much alike in make, with a definite light blue enamel; that with the Adam and Eve is

BLUE DASH CHARGERS

also almost identical with these two in the colour of the enamel. However, all these ten differ much in their designs and colouring, though the same in potting.

(3) Chargers with rounded edge. Thirteen all with a broad flange, or shelf, $1\frac{3}{4}$ to $2\frac{1}{2}$ inches wide. Four of these are painted with tulips, and have small to moderate-sized dashes, one having a yellow lead glazed back, and the other three white enamelled backs; a specimen with a man on horseback, in cap with plumes, small blue dashes and enamel on the reverse side; the sixth with a full-length queen and large blue dashes, few in number, and its back enamelled; the seventh with oak leaves, ornamental border and dashes parti-coloured blue and green, with enamelled back.

The above seven have the edge dashes, but the six following have no dashes. One with Adam and Eve and an ornamental border, and yellow lead glazed back; one with a king in armour and the initials "W. R." two puce lines encircling the edge, and the reverse side enamelled; two with the Crucifixion of the Lord, and one with a cupid. These last three have ornamental borders, are all in blue, and have yellow lead glazed backs; and a charger

BLUE DASH CHARGERS

with a stag, ornamental border and a yellow back. These thirteen with the broad flange have no extra narrow flat edge.

The whole twenty-eight chargers are a fair sample of this class of ware, and the result of this diagnosis shows that those which have the broad flange have their edges more or less rounded, while those lacking this broad flange have their outer edge flat. In other words, all these chargers have a flange of some kind, broad, moderate, or of narrow width, those lacking the edge dashes falling into class with those which have the dashes. All thus seem to have emanated from one potter or firm of potters.

The above seems to be the rule, but there are exceptions; as, for instance, since writing this article I have obtained an example with the figure of a man and the initials "P. G.," with blue dashes and yellow back. This particular specimen has both the wide flange, 2 inches broad, and the narrow edge turned down, $\frac{5}{8}$ inch broad, but otherwise corresponds to the ordinary type of this ware.

THICKNESS AND WEIGHT

As to the thickness and weight of these chargers, the thickness is about $\frac{1}{4}$ inch, and the

BLUE DASH CHARGERS

weight of a 14-inch specimen is about three pounds, and one measuring 10 inches weighs one and a quarter pounds; but the thickness and weight vary in examples. This class of pottery is rough and coarse both in the potting and decoration, even compared with early Lambeth ware, though it is of a better class than slip ware.

In this place I may state that I have nearly fifty of these chargers in my collection, and that another forty to fifty have passed through my hands during the past twenty-seven years. I have also seen and examined most of the examples of this earthenware which are in public and private collections.

NOT FOR DOMESTIC USE

As to the purpose for which these chargers were made, it seems certain that they were intended for ornaments and not for domestic use, since the larger number show no indication of scratches or wear, which would have existed if they had been used as bread trenchers; or of stains which would be manifest had they been used as baking dishes; but, on the contrary, the fact that the rim on the reverse side was so made as to uphold

BLUE DASH CHARGERS

the piece if hung with wire or string is an additional evidence in favour of their decorative purpose.

The designs are rough and crude, but viewed from the right distance the colours blend, and are showy if not artistic; this is especially so with the floral designs.

STATE OF PRESERVATION

It is rare to find these chargers in an absolute perfect condition; some of them are not only broken but have parts missing. These are worth adding to collections only if they are of unusual designs, or till more perfect specimens are obtained. Others are broken in two, some of them with clean breaks, others chipped about the fraction, or have small portions missing on the extreme edge; some have parts of the enamel on the face missing. Most specimens have their edges rubbed to a greater or less extent.

It is not a matter of wonder that in the course of two hundred years' existence this ware has not always survived injury. Wear and fracture are not owing to any special brittleness of the body or enamel, but rather to accident or carelessness in handling or hanging.

BLUE DASH CHARGERS

Personally I prefer a specimen with clean breaks to those with chips missing.

THE SIZE OF CHARGERS

I have looked up the sizes of all the chargers of which I have dimensions, roughly two hundred and fifty in number, and find that about one fifth of these measure 13 to 14 inches in diameter. The smallest appears to be $7\frac{1}{4}$ inches in diameter, though this specimen may not be a true blue dash charger, and there are certainly one or two under 9 inches, and I know of four between 9 and 10 inches. Of extra large chargers I know of sixteen measuring 16 to 18 inches in diameter. It thus appears that the very small specimens are the rarest. Some of the extra large examples are less crude than many of moderate size.

PERIOD OF MANUFACTURE

Regarding the period when these chargers were made, most of those with the figures of men depicted on them have the long or thick hair of the Stuart or late Stuart period, whether it be Adam, a king, a prince or a duke, and

BLUE DASH CHARGERS

the numerous specimens with the tulip design point to a William III. date and Dutch influence, or to the period A.D. 1680-1730. A few of these chargers have a date upon them (see special list), but a date does not necessarily imply the date of manufacture. One example

with the design of a king and “C. R. 1616” on it, belonging to the Royal Museum, Canterbury, was certainly not made in A.D. 1616, or even in 1661, if this was the date intended.

In the Liverpool Art Gallery and Museum there is one of these chargers with the figure

of a young king and “E. R.” painted on it, with purple dashes round the edge, evidently intended to represent Edward VI. (A.D. 1547-1553), but it is exceedingly improbable that this or any other ware of this kind was made in the sixteenth century.

In Dr Glaisher's collection is a charger with the portrait of a king and the initials

“G. R.” on it, with blue dashes round, and as George II. acceded to the throne of England in 1727 it thus could not well have been made before that date. As I am often acquiring fresh information, and meeting with examples

BLUE DASH CHARGERS

new to myself, I do not like to commit myself, but I venture the suggestion that these tin enamel chargers, both with and without the dashes, were made between A.D. 1680 and 1730.

PLACE OF MANUFACTURE

JUDGING by my own collection, I should say that there are at least four distinct forms of these chargers, but these are not of necessity from four different pot-works, though they may be ; nor of different periods ; but this is possible if not probable.

Various localities have been suggested as the site or sites of pot-works producing blue dash and other tin enamel chargers of this class. I have myself visited the following districts :—

- (1) Lambeth, on the Surrey side of the River Thames, near Vauxhall Railway Station.
- (2) The Staffordshire pottery districts.
- (3) Loughor (pronounced “Luckor”), $6\frac{1}{2}$ miles N.W. by W. of Swansea, Glamorganshire.
- (4) Repton, 6 miles S.W. of Derby, Derbyshire.
- (5) Wrotham, 6 miles N.E. by E. of Seven-oaks, in Kent.
- (6) Southwark, near the Tower Bridge.

LAMBETH ORIGIN?

Who first suggested that blue dash chargers were made at Lambeth I do not know, but

BLUE DASH CHARGERS

Professor A. H. Church in his *English Earthenware*, 1884 edition, page 41, writes of "the large painted delft dishes usually attributed to Lambeth," though he does not agree with this theory, except as regards a few with better class decoration. On page 40 Church, writing of Lambeth delft, says that there were "fragments of white enamelled ware and wasters discovered during the progress of the Albert Embankment works, and the rebuilding of many premises in the neighbourhood of High Street." Unfortunately Church does not tell his readers where these fragments are or were deposited; and so far I have been unable to locate them.

Early in 1915 I went to Lambeth and interviewed the Librarian of Lambeth Palace and also one of the heads of departments of Doulton's pot-works (which works now occupy most of the sites of earlier pot-works). I also consulted experts on Lambeth pottery, and examined specimens generally acknowledged to be of early Lambeth manufacture, but could meet with no fragments of blue dash chargers, and found that the enamel, glaze and colouring of the jars, etc., of Lambeth differ from those of these chargers. Another point is

BLUE DASH CHARGERS

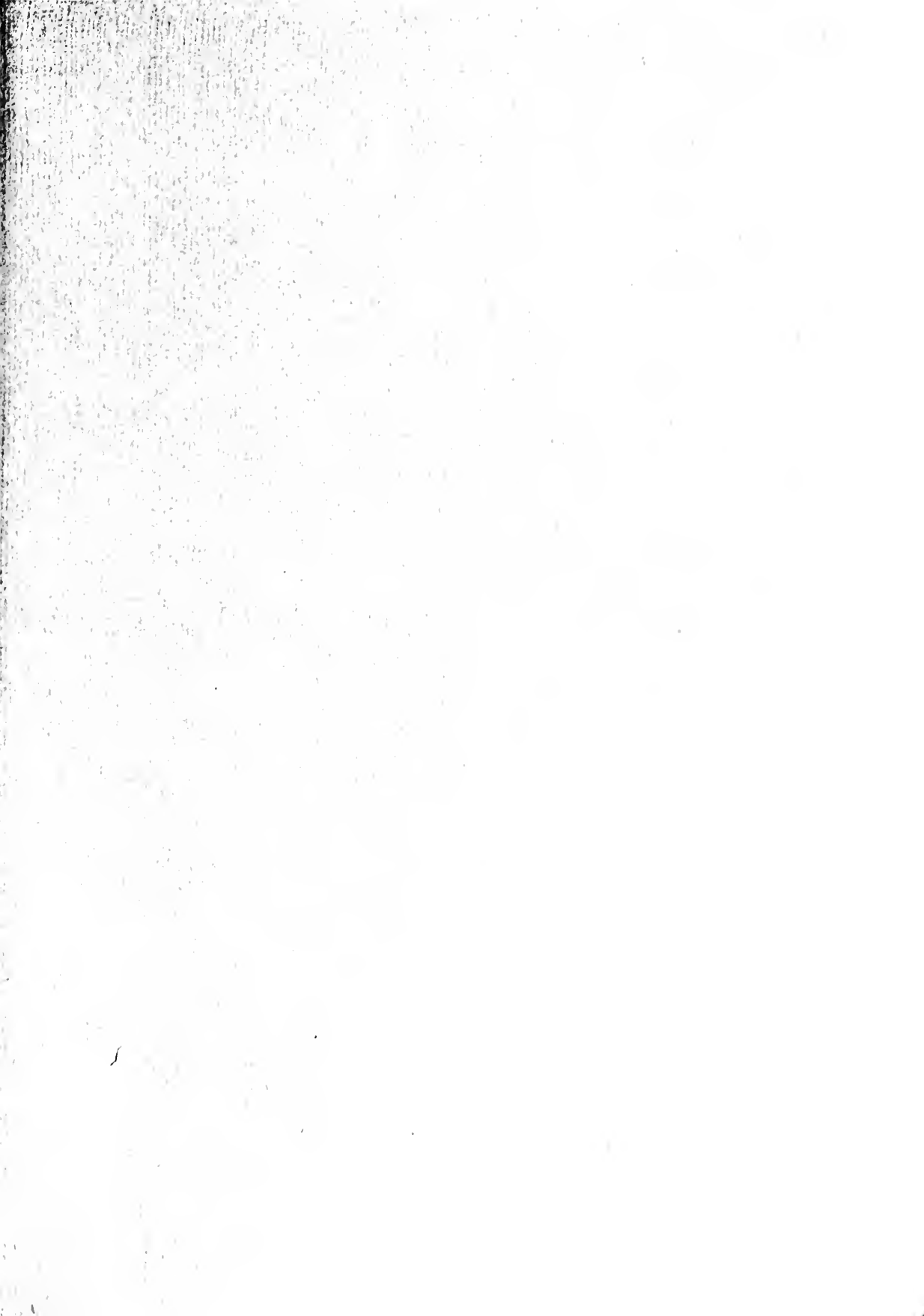
that few specimens if any of this ware have been found in houses or antique shops in Lambeth itself, and yet there are many old families both of potters and others still resident in the neighbourhood. Collectors and others will perhaps still adhere to the Lambeth theory, but I can find no evidence in its favour.

STAFFORDSHIRE ORIGIN?

Perhaps for the want of any more probable theory the great pot-making district in Staffordshire has been suggested as the source of the blue dash chargers. Professor Church, on page 41 of his 1884 edition of *English Earthenware*, writes that in his time some people had attributed these painted chargers to Staffordshire, or at least those of rougher make and design.

In A.D. 1915 I visited the Hanley district, and consulted the curator of the museums in the Five Towns. There was only one specimen of this ware in the museum, and that had come from Ipswich, and I could hear of no fragments of this ware having been found in these parts.

Solon, a great collector of pottery and a





FAIR EXAMPLE OF
A TRUE BLUE DASH CHARGER
WITH TULIP DESIGN.

FROM THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART

BLUE DASH CHARGERS

worker in the ceramic factories in the Staffordshire pottery district in the second half of the nineteenth century, had a few specimens of these chargers, but apparently not many, which he may have picked up in Staffordshire. I myself have inquired for this ware among the Staffordshire dealers in antiques during the past twenty-five years, and they seem to be hardly known. In 1894 one dealer at Newcastle-under-Lyme had one Adam and Eve and regarded it as a rarity.

Thus so far there is no evidence to support the theory of a Staffordshire origin of blue dash chargers, or of earthenware anything like them.

LOUGHOR?

In *The Connoisseur* of April, 1907, under the title of "Old Welsh Pottery," a gentleman writing about his mother's collection of circular dishes, which included one or two blue dash chargers, suggested that some of them with Adam and Eve were manufactured at Loughor, near Swansea. A few years later (in 1912) I visited this small town and made inquiries near the site of the glass and pottery works, but could neither find any fragments of pottery on the site itself, nor could I hear of anyone

BLUE DASH CHARGERS

who possessed either whole specimens or fragments of these chargers. I also consulted a gentleman in the town who was then writing a history of Loughor.

In 1916 I got into communication with the lady whose son had written the article mentioned above, and after long correspondence and interviews found that there was no evidence in favour of a Loughor origin of any blue dash chargers. However, a few specimens have been found in the district (hence perhaps the impression of a local make), one being in the Swansea Museum and labelled "Loughor" by misconception. The lady mentioned above (Mrs Lloyd) found fragments of early pottery of some make at Loughor prior to 1907, but these have been lost, or cannot at the present time be produced; and fragments of some ware exist in the railway embankment at Loughor, or so I understand. Perhaps after the war some of these fragments may be excavated. I am quite convinced that no blue dash chargers were ever made at Loughor.

REPTON AND WROTHAM?

In the year 1894 I was told of a circular dish said to have been made at Repton, in the

BLUE DASH CHARGERS

south of Derbyshire. I have never seen this dish, but from its description it did not appear to belong to the blue dash series. Nevertheless I thought it well to inquire into the Repton productions, in case circular chargers of some kind had been made there.

Therefore about 1913 I visited Repton and interviewed the Bursar of the Public School, and found that the site of some early pot-works had been discovered on the premises of the school, and that many fragments had been dug up. These, however, consist wholly of tiles, of good workmanship both as to design and colouring, but there was no evidence whatever that any circular dishes of any kind were made at Repton. The tiles found at Repton are preserved both in the school hall, and built into the walls.

As to Wrotham, in Kent, to which place some people seem to have assigned the blue dash chargers, I made inquiries there in 1910, and found that the fragments of pottery found on the site of the pot-works there were unlike the "blue dash" and that there was no evidence that enamelled circular dishes were made at Wrotham. The site of the early manufactory is now (A.D. 1910) occupied by

BLUE DASH CHARGERS

brick - works, and is situated at Borough Green.

SOUTHWARK, ETC.?

About the year 1911 Mr Rackham, of the Victoria and Albert Museum, told me that some fragments of pottery had been shown to him which had been dug up in or near Potters' Field, in Southwark, and that these were placed in the British Museum. I examined these fragments at the British Museum, and though they were of the same class of coloured enamel ware as the blue dash chargers, yet I could find among them no certain portion of one of these chargers. I could not locate the site of the pot-works myself, and no one in the neighbourhood seemed to know of it; however, there seems to be some evidence of an early factory here. Locally I was told that the "Potters' Field" had been a cemetery in which strangers were buried, hence the name.

A few years ago I was told of and traced some fragments of enamelled ware excavated in Bloomsbury, London, and if I remember rightly the Borough Surveyor had them in his office; but among these there were no portions

BLUE DASH CHARGERS

of blue dash chargers. The fact that one or two fragments of blue dash chargers should be found in any situation would in itself establish nothing, unless on the certain site of an early pot-work, and then this discovery should lead to further inquiry.

EAST OF ENGLAND?

In 1894 I suggested a possible east of England origin for this ware, chiefly because many specimens had been collected together there, and early in 1916 I endeavoured to follow up this theory, and with the help of "the baptismal, marriage and burial register of the Dutch Church, London," Austin Friars, and other Dutch records, thought to find out if there were any notices of Dutch potters exercising their trade in the east of England about the end of the seventeenth century A.D., in particular at Colchester, where I knew there had been a colony of Dutchmen, and a church given to their use for Christian worship, especially as I had seen and had bought several blue dash chargers in or near Colchester. I also visited the town of Colchester and consulted local authorities, but could find no notice of Dutch

BLUE DASH CHARGERS

potters having lived or worked in any part of the east of England, with the exception of one in Kent, I believe in Sandwich; and further, I found that there was no evidence of any pot-works at all in or near Colchester of the seventeenth or eighteenth century. Neither can I hear of pot-works having existed in the late Stuart times in any other part of the east of England.

There are certain places, such as Potter Hanworth, in Lincolnshire; Potter Higham, near Great Yarmouth, in Norfolk; Potter Street, near Harlow, in Essex; Potters' Bar, in Middlesex, and Pottersbury, near Stony Stratford, in Buckinghamshire, where, judging by their names, pot-works of some period may have existed; but I have not yet been able to make investigations at these places, either as to whether pot-works existed or, if so, what class of ware was made. I see that in my 1895 edition of *English Pottery and Porcelain*, under Bristol Pottery, I state that pottery was made at Bristol "by Thomas Frank, about the time of the setting aside of the 'rightful King of England,' 1689"; but I do not remember my authority for such a statement. I seem to have been correct as to the existence of the

BLUE DASH CHARGERS

factory, though not as to the name of the manufacturer.

CONTINENTAL?

I have not visited Holland, but I have been told on good authority that Dutch experts disclaim the blue dash chargers as of Dutch make, though in A.D. 1914 portions of earthenware were found in Rotterdam in excavating, as illustrated in a pamphlet by A. Hoyneck Van Papendreeht in 1916, one fragment of which has dashes round the edge, and in shape corresponds generally to that of this ware; but none of the other illustrations seems to be of this exact type.

Friends of mine have made inquiries in France, Germany, Spain and Switzerland, and not only are these chargers hardly known to museum authorities and dealers in antiques, but apart from a possible Dutch connection there is little to connect them with any foreign country, unless it be with the faience of Italy.

BRISLINGTON AND BRISTOL

The above matter I had written early in A.D. 1916, but in the spring of that year Dr

BLUE DASH CHARGERS

Glaisher told me that there was some evidence suggesting a Bristol origin for these blue dash chargers; and in the summer Mr Frank Falkner wrote me that the authorities of the Victoria and Albert Museum in their *Review of the principal acquisitions during the year 1915* stated that the museum had had sent them from Bristol fragments of pottery with blue dash edges.

I visited the museum and examined these fragments by the kind permission of Mr B. Rackham, and found among them the five portions here illustrated, and had them photographed. I learnt that Mr William Pountney, of Bristol, had excavated on the sites of pot-works at Brislington and Bristol in A.D. 1914 and 1915, and had found among a quantity of fragments portions of many of these blue dash chargers. I then communicated with Mr W. Pountney, who wrote me that he had obtained much information concerning the early pot-works at Brislington and Bristol: his father had been proprietor of one of the Bristol pot-works early in the nineteenth century.

Mr W. Pountney has in his possession many documents, and has consulted others, relating to the early factories and their pro-



FRAGMENTS IN THE BRISTOL ART GALLERY.

By permission of the DIRECTOR and MR. W. POINTEAUX

BLUE DASH CHARGERS

prietors, and has composed a manuscript for a special monograph on the Brislington and Bristol pot factories, to be published later on. I visited the Bristol Art Gallery and Museum in December, 1916, and by the permission of the Director I examined the fragments presented to the museum by Mr W. Pountney, and picked out portions of seventeen different chargers showing the edges decorated with the blue dashes, and had them photographed as here illustrated.

For the following information I am indebted to Mr W. Pountney, and for further information his book should be consulted when issued—namely, *The Old Potters and Potteries of Bristol and Brislington*.

Other fragments from the site of these pot-works have been sent to the British Museum, and the museums at Taunton, Bath, Wells, and Pennsylvania, U.S.A. (I have examined the fragments in the British Museum by the courtesy of Sir Hercules Read, but could find no portions of blue dash chargers.—E. A. D.)

The Brislington pot-works, two miles S.E. of Bristol, commenced working about A.D. 1625, and in 1658, and probably earlier, belonged to

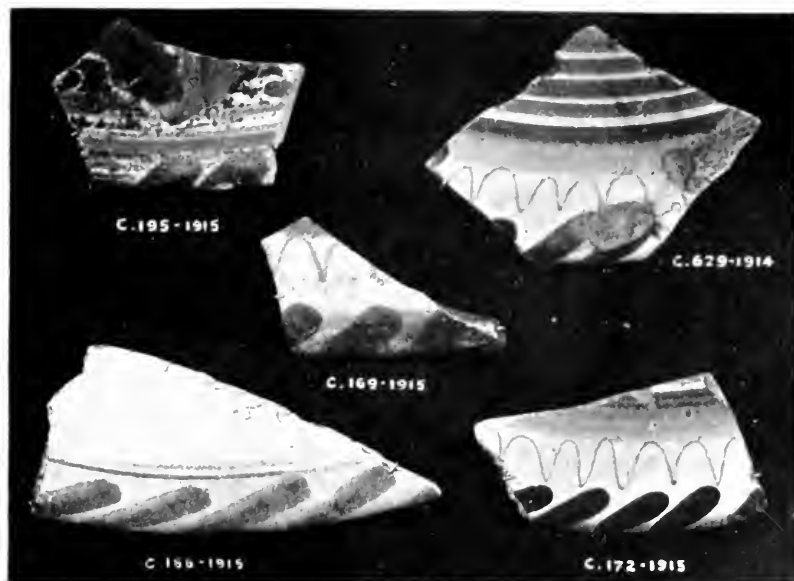
BLUE DASH CHARGERS

Robert Collins till 1670, when Edward Ward became proprietor. In May, 1683, Edward Ward bought the site for the Temple Backs pot-works, and carried on the two factories for several years. In 1697 Ward gave up using the Brislington works, but the Temple Backs works continued in the Ward family till 1749, after which date other proprietors kept the pot-works going.

The Temple Backs factory was in Water Lane, adjoining the church of Holy Cross (Temple), in Bristol.

Mr W. Pountney excavated on the site of the Brislington pot-works in the first half of A.D. 1914, and distributed the fragments of pottery which he found later on in the year; and he excavated the site of the Temple Backs pot-works in the year 1915, and distributed the fragments the same year; he has retained a quantity of these fragments in his own possession.

Regarding the fragments I picked out from among those sent to the Victoria and Albert Museum, London; to the Bristol Art Gallery, and to the Castle Museum, Taunton (where I found two), these are all portions of the outside edges, and show the blue dash decora-



FRAGMENTS IN THE VICTORIA AND ALBERT MUSEUM.

By permission of the DIRECTOR and MR. W. POOTNEY

BLUE DASH CHARGERS

tion, and definitely determine that they are fragments of this ware. All these were found on the two sites, and are not so much pieces of whole and once perfect specimens, as portions of trial pieces more or less faulty. The



Downman Collection

size and shape of the dashes or dabs on these fragments vary, and in this matter correspond with those found on whole chargers now gathered together in collections. As a rule there is also a line or lines in blue or yellow close to the dashes and encircling the charger. None of these fragments has the even oblong dashes such as are on a few specimens in my

BLUE DASH CHARGERS

collection. One of the portions in the Bristol Art Gallery has the small dabs close together, as have five chargers in my collection, and this form of "dashes" is not uncommon. A few of the fragments have a wavy line in puce nearer the centre than the blue dashes, as well as other encircling lines, and the illustration on the previous page shows these on a charger in my collection. Some of the fragments show an almost white body, and the enamel on the reverse side more or less peeled off, and my charger with the single tulip and the puce wavy line also shows a white body; and though the enamel on the reverse side has mostly adhered to the clay, yet when I bought it this enamel, which is very thin, was peeling off in places.

A careful comparison of the twenty-two fragments on the two photographs will show that they represent about as many different specimens. The dates after the numbers of those in the Victoria and Albert Museum show the dates when sent to the museum; thus four came from Temple Backs, Bristol, in A.D. 1915, and one from Brislington in A.D. 1914.

The fragments in the Bristol Art Gallery

BLUE DASH CHARGERS

do not seem to have been kept apart, so that some must be regarded as having been found at Brislington and the rest at Temple Backs, Bristol. The fact that fragments of this ware were found on both sites, as well as the fact that the two pot-works were owned by the same proprietor from A.D. 1683 till A.D. 1697, and that this proprietor, Edward Ward, continued to produce pottery at Temple Backs after that date, should be kept clearly in the memory.

Now why were these fragments on the site of pot-works which existed as going concerns about the period when we might expect these chargers were being manufactured? They might be the remnants of a collection, such as mine, if a raiding enemy aircraft dropped a bomb on my residence and destroyed my specimens. This is possible, though to my mind hardly probable. They might be remnants of specimens used for imitation. If so, where were the originals made, and if they were imitated, are there none of these Brislington and Bristol imitations in existence? There is no evidence to show that Edward Ward attempted to copy ware being made elsewhere in his time, or at least I know of no such evidence.

BLUE DASH CHARGERS

As stated earlier, most of the fragments show that they are portions of trials and wasters; hence it is evident that Ward endeavoured to make them, and my charger illustrated on p. 35 certainly appears to be one of his productions.

It must be remembered that the site of no other pot-works has as yet produced fragments of blue dash chargers, or in no quantity; and till such a number of fragments have been found on a site of a factory known to be producing earthenware about the year 1700, it seems to me to be a quite safe conclusion that the blue dash chargers as we know them were made at both Brislington and Temple Backs, Bristol—at Brislington about 1680 till 1697, and at Temple Backs about 1683 till, say, 1730; this latter date would cover the making of the George the Second charger.

In acknowledging the blue dash factory as existing in the west of England, it must be remembered that from the year 1894 till the middle of 1916 I myself expected the site would be found in the east of England, and early in this latter year endeavoured to find the same, and hoped to become the proud discoverer. I believe that until some little time

BLUE DASH CHARGERS

after the distribution of the fragments Mr W. Pountney knew little or nothing of the existence in collections of blue dash chargers, and so was not looking for the site of their factory, but was simply trying to find out what ware was produced at Brislington and Bristol.

Until quite recently (A.D. 1916) the Bristol Art Gallery had no specimen of this blue dash, and as far as I know no collection has been made of this ware in the neighbourhood of Bristol, though I have bought nine specimens either in Bristol or in that part of the west of England, and have known of about seven others which either I did not or could not purchase.

Whether these chargers were made in Bristol and the neighbourhood or anywhere else, and if they were made during a rough fifty years, there is no reasonable doubt that during that long time they would differ largely both in the clay used, the enamel and glazes manufactured, and in their artistic pretensions ; hence their great divergence.

ARTICLE BY MR A. E. CLARKE

DELFT ware of excellent quality was made in England more than two hundred and eighty years ago, and as yet there is no exhaustive account of its early history and development. The name of the maker of the barrel-shaped mugs with the excellent decoration of the bird, bushes and conventional flowers in blue, dated 1620 to 1636, is unknown.

There were two or three makers of delft in Bristol and its neighbourhood, and Mr Pountney has a fragment dated as early as 1652 found near there.

At Liverpool there were several potters at a later date, and at Lambeth and along the bank of the River Thames about twenty potteries flourished for a time, and yet but little is known of any of these except the one that we now call "Lambeth" to the exclusion of all others. This factory made the peculiar milk-white tin glaze which shows a slight pink tint where the body is lightly covered and shines through the glaze.

It is probable that delft ware was made

BLUE DASH CHARGERS

in many small factories besides Wincanton, which has lately been discovered, possibly in Staffordshire and at Leeds, but we have no records that support this idea.

The large delft dishes of English make that have been called "Blue Dash Chargers," from the fact of their having dashes of colour on their edges, usually blue, are amongst the most important and most interesting pieces of old English pottery. They were made for ornamental and perhaps ceremonial uses. In explanation of the expression "ceremonial uses," I once saw one of these dishes at the house of a small farmer. I asked if he had any idea of parting with it, and he said he had not, as it came to him from his father and had been used at marriage feasts. Such dowry as the father could afford his daughter was handed to her on this dish.

The decoration of these dishes comprises a large assortment of lilies and tulips treated in a broad conventional style, having many of the dashing attractive qualities which delight us in the modern poster. Various presentments of the temptation of Adam and Eve, including the fruit tree and the serpent, are amongst the most familiar designs.

BLUE DASH CHARGERS

In addition to these there are some that have evidently been made to order. In the Freeth Collection is a marriage plate with the figures of "Mr & Mrs H." upon it. The man with a club is, of course, Hercules. The three pomegranates, and the peacock, and the vine leaves and grapes may have been made for public-houses or inns, and there are others perhaps caricatures or possibly presentments of some local worthy.

These are dealt with by Mr Downman, who is a recognised authority on the subject. There is also a most important series of portraits or effigies of sovereigns and heroes ranging in date from the time of Charles I. to George II. I am invited to say a few words about those having portraits of English kings, queens and heroes depicted upon them. When they were made no other portraits were obtainable for a small sum, and these chargers with their brilliant colourings were exactly suited for placing upon an oak dresser or sideboard to decorate a rather low and dark kitchen or sitting-room. They must have been supplied in large quantities, though now they are difficult to obtain, most specimens being in the hands of collectors or museums. These

BLUE DASH CHARGERS

dishes were popular and fulfilled their purpose admirably.

The fact may be mentioned that these large delft chargers never bear the name of any maker or place of origin, whereas the large slip or Toft ware dishes (now so much sought after and justly prized) have on many examples the name of their maker and date of manufacture scrawled upon their broad margins.

The quality of the decoration on these blue dash chargers varies considerably. Some of the horsemen and generals have a fine decorative effect that displays considerable artistic ability and taste, while occasionally one meets with a representation of Adam and Eve that is really grotesque.

These decorative dishes may be arranged in several groups representing the work of different artists or perhaps different factories. The initials of the person represented often appear on either side of the head: a reigning monarch is usually represented wearing a crown. Dr Glaisher has a portrait of a man in a hunting costume marked "K. W.," probably issued while the Bill of Rights was being discussed and before the coronation of William

BLUE DASH CHARGERS

and Mary. The evidence as to the exact date of their manufacture is not entirely conclusive. Occasionally errors occur in the early dishes where a date is added. A portrait of Charles I. with pointed beard and curling moustache is marked 1658, and one of Charles II. is marked 1616. This is probably a careless transposition of the two last figures and should read 1661. The other may have been ordered in the year 1658. In any case these errors support the theory that they were made in some instances subsequent to the event commemorated, the probability being that 1680, or possibly between 1680 and 1689, was the date of their earliest production.

The portraits of William and Mary together are rare ; those of William on horse or on foot are more numerous, and must have been made in large quantities. I have seen about a dozen varieties. Queen Anne is represented both sitting and standing, the seated figure being the rarer of the two. Portraits of George I. and George II. are also rare, and as far as is known none of these dishes were produced after the latter's reign. We may reasonably assume that, having lost their novelty, these two foreign kings, never great favourites,

BLUE DASH CHARGERS

had not sufficient popularity to ensure their survival.

The portrait of Charles I. standing between two colonnades of pillars is from an old engraving, and the portrait of Oliver Cromwell in armour, with a lace collar and cuffs, is from an engraving of Charles I., in which the head of Cromwell has been substituted for that of King Charles.

The early portraits of Charles I. and II. and Cromwell are usually rather lighter in colour, and not so liberally covered with the decoration as was the case later; the trees, where used, on either side of the figure are smaller, but the figure itself is often large. In the ordinary figures of horsemen a fence or gate is placed in the distance, but the artist has added to Cromwell's portrait a church!

It is easy in many cases to discover for whom the figures on these dishes were meant, even when no initials are given as a guide. Charles I. has a pointed beard and curling moustaches; Cromwell has a blunt rounded nose, a small moustache not long enough to curl, and a small tuft under the lower lip; the Old Pretender has a glengarry cap upon his head, and is riding a white horse, evidently

BLUE DASH CHARGERS

a relation of the one Charles is riding on in Van Dyck's picture. Generals or field-marshals have batons in their hands and, as mentioned before, reigning kings and queens have crowns upon their heads, and sometimes carry the orb and sceptre.

There is some doubt about two figures. One is a soldier in armour on horseback, with a sword by his side and a staff or instrument of some sort in his right hand; he has no hat, and his sash blows out behind as he gallops across the plate. It is sometimes called James II., but there is absolutely no proof of this beyond the fact that the rider is hatless and crownless, and is making great haste to get away. The other unknown hero is also a horseman, wearing a kind of cap with two feathers in it, short armour, and big leather boots; he carries a baton. One peculiarity of this dish is that sometimes in place of a tree on the right hand there is a sort of gigantic fern, but in many specimens the ordinary sponged trees are used. Its date is probably before 1690.

It may be mentioned that the colour often bears some relation to the figure portrayed. Many of the dishes of William's time and the

BLUE DASH CHARGERS

following reign of Queen Anne are decorated in three colours only—blue, green and orange—the chocolate-brown not being used.

At the Battle of the Boyne, fought on 1st July 1690, the Orangemen did not wear the orange colours alone. McDonagh in his *Book of Parliament* mentions that though orange and blue were the colours of William III., sprigs of green were worn by his soldiers in their hats to distinguish them from the adherents of the Stuart cause, the Stuarts wearing the white badge of the King of France. From this date those three colours frequently appear on all chargers till the end of Queen Anne's reign. I had noticed some years ago that the portrait of the Old Pretender was in the chocolate-brown colour, and judged some reason would be discovered for this grim distinction, but the rule will be found under careful examination, though there will be some exceptions.

The presentments of the various characters do not as a rule aim at portraiture, but attempt to convey some idea of characteristics. William III. stands before the world as a firm and capable ruler, and this is indicated by the artist in his pose.

BLUE DASH CHARGERS

The Old Pretender on his white horse has a melancholy, indolent air, and if I were to meet him on the road I think I should say: "That man is a Stuart." Prince George of Denmark has a weak, stooping carriage, with a head rather small and conical, and one sees at once that his advice if offered should not be taken.

The Duke of Cumberland dish is one of the very best and most satisfactory of the series. The Duke is wearing the large wig of the period, and his robes; he has also a baton in his hand. The figure is dignified and soldierly. Here again one meets with an exception that is difficult to explain. There have been three creations of the dukedom of Cumberland, and Prince George of Denmark was of the second creation, and those dishes with "D. C." are probably intended to represent him; if so, he was fortunate to have so good and complaisant an artist to depict him when wearing his new honours.

One is often asked the value of pottery if one is talking about it or showing it, and this always introduces a rather discordant note. Referring to the advancing values of these dishes, in 1879 one made 7s. and another 17s.

BLUE DASH CHARGERS

at an auction ; recently a London dealer had a specimen for which he was asking £45. This subject should not be left without a word or two of warning to collectors. They should discriminate between the best and those that are not so good, and only be satisfied when they get the best specimen obtainable. Collectors should avoid the commercial spirit with its temptation to snatch a profit here and there. With good judgment and buying for themselves they are likely to obtain what is desirable ; but if the critical judgment is put on one side and a fresh standard is adopted—that of buying to sell at a profit—they must not expect to buy so well, and as a consequence are not likely to sell well.

Every year more people become interested in the productions of the early English potters, the pioneers who laid the foundations of our world-wide trade in domestic artistic pottery. The best Oriental china, or porcelain, is unrivalled in quality, and for the same reason English pottery to-day dominates the markets of the world.

A. E. CLARKE.

August, 1917.

DATED CHARGERS

“1616 C. ²R.” King. Dia. 12 inch. Canterbury Royal Museum.

“1620 E.” ^{O &} Leaves and Flowers. Dia. $17\frac{1}{4}$ inch. Glaisher Collection.

“1637 A. I.” ^H King on Horse. Dia. 15 inch. Glaisher Collection.

“1640 I. E.” Adam and Eve. Date on back. Cater Collection.

“1648.” Leaves and fruit. Dia. $12\frac{3}{4}$ inch. No dashes. Glaisher Collection.

“1652 ^D 11.” Conventional design. Greg Collection.

“1653 GOD.” Christ on way to Emmaus. Dia. 15 inch. Victoria and Albert Museum. (See p. 138.)

“1657 ^N R. E.” Banqueting scene. Dia. 19 inch. No dashes. Liverpool Museum.

“1658.” King standing. Dia. $12\frac{1}{2}$ inch. Glaisher Collection.



DATED "1625" ON BACK. GLAISHER COLLECTION.

BLUE DASH CHARGERS



Glaisher Collection



A. Darby Collection

BLUE DASH CHARGERS

^G
“1659 R. A.” The Prodigal Son. Dia. 21
inch. British Museum.

“1660.” Jacob’s Dream. British Museum.



Glaisher Collection

^D
“1663 T. S.” Adam and Eve. Dia. $15\frac{5}{8}$
inch. A. Darby Collection.

^G
“1663 I. M.” Ship. Dia. 21 inch. British
Museum.

^C
“1663 I. M.” Arms of Blacksmith Company.



CATER COLLECTION, ADAM AND EVE
DATED ON REVERSE SIDE "11. 164"

REVERSE OF "11. 164"

BLUE DASH CHARGERS

Dia. 16 inch. Brighton Museum. (Compare initials with above; perhaps the top letters are the same.)

“1668 C. R.”² King (Charles II.). Dia. 13½ inch. British Museum.



Glaisher Collection

“1668.” Vase of flowers. Dia. 16 inch. Glaisher Collection.

“1671.” Arms of Brewster family. Dia. 13¼ inch. Liverpool Museum.

“1674.” Fruit and leaves. Dia. 12⅞ inch. Glaisher Collection.

“1675.” Flowers or fruit. Dia. 13¼ inch. Harland Collection.

BLUE DASH CHARGERS

^M
 "1676 G. E." Tulips in vase. Dia. 12 $\frac{3}{4}$ inch.
 Glaisher Collection.

"1682 K. R." Katherine, wife of Charles
 II. No dashes. Glaisher Collection.



Glaisher Collection

"1683." Crown. No dashes. A. Darby
 Collection.

"1685 F. B." "Mr H. & Mrs H." Wed-
 ding dish? Freeth Collection.

"1686." Crown. No dashes. Greg Collec-
 tion.

^B
 "1690 T. M." Oriental design. No dashes.
 Bristol Art Gallery.

BLUE DASH CHARGERS

"1691." Crown. No dashes. Dia. $12\frac{3}{4}$ inch. Clarke Collection.

"1694." "W.R." William III. Date on back. Dia. $13\frac{1}{2}$ inch. Clarke Collection.

In the above list I have mentioned all those with dates on them of which I have been able to hear; and have endeavoured to give the details correctly; some, such as those in the British Museum, I have not been able to verify during this war time.

Most of these dated chargers have the blue dash edge, those which have not are so mentioned, but all are perhaps of the same make—*i.e.* from the same pot-works—though they differ in details both in potting and the class of decoration.

The 1682 K. R. charger in the Glaisher Collection and the 1686 crown in the Greg Collection belong to the same type of border charger as the J.R. (James II.) in the Salt Collection² illustrated later under Historical Portraits.

As mentioned earlier, these dates must not be regarded as the date of the manufacture, though some of the later ones may be, but rather to indicate some date of interest, either in connection with the subject pictured, or to

BLUE DASH CHARGERS

the person for whom the piece was perhaps specially made.

As will be seen, there are no great number of dated specimens, and of these Dr Glaisher has more than any other collector or public body.

I have been able to illustrate only a few of these, owing to the expense and my desire to have fair-sized blocks. It will be noticed that a few of these chargers have the date on the reverse side.

HISTORICAL PORTRAITS

UP to this date—August, 1917—I have seen or heard of about one hundred and sixty chargers painted with kings, queens, heroes and other male and female figures, and it will be seen that these added together outnumber both the tulips and Adam and Eve. The actual number of specimens of any one person is not very great, though William III. in some form occupies about forty-five chargers, and thus is the leading historical personage; and besides those with his initials, some of the others representing a king either on horse or foot, but without any indicating initials, might also be intended for him.

These historical portraits form the most interesting portion of this English tin enamel ware. Collectors have rightly made a speciality of these portraits, while not neglecting other subjects.

As I am frequently hearing of other specimens, either in public or private collections, besides those which occasionally come to light in the market, it must be taken for granted

BLUE DASH CHARGERS

that this list is not complete, though representative. There are doubtless other specimens of those here listed, and possibly other designs unknown to me.

As those chargers without the blue dashes round the edge appear to be of the same make as those having the dash decoration, I have placed both together in this list, mentioning, however, those which lack the dashes; all others not so mentioned are to be regarded as having dashes in some form.

A few of these chargers are of a peculiar form of decoration, as well as having a slight variation from the ordinary in the potting.

The “J. R.”² in the Salt Collection is a good illustration of this, and those chargers partaking of this type will be referred to this example. According to the subjects and dated pieces of this last type, these specimens should have been made 1680-1690, but whether this was so I am unable to assert, as there is one with “Q. A.” Owing to my religious calling as a mission priest, and as my friends call me a “free-lance” (that is to say, my work is largely extra-parochial and unpaid), my funds have prevented me from purchasing or keeping

BLUE DASH CHARGERS

portrait chargers of any rarity ; besides which, though my tours throughout the United Kingdom have given me an opportunity of picking up a great many of these, somehow or other those with portraits have seldom come in my way, or at such a price as I could not afford at the time even for temporary use for the purpose of study, and I have only had about twelve portrait chargers in my possession out of a hundred of various designs. At the present time I possess only two portraits in my collection of forty-four.

Hence I did not regard myself as a sufficient authority on portrait chargers to write the article on this portion of my book, and had hoped to have got a collaborator who would have done what I have attempted to do in the following pages. The illustrations of portrait chargers are neither so numerous nor so good as I should have liked, though a few are really effective ; but those with blue in them do not come out well in photography unless taken by a special and expensive process, which would come out clearly as half-tone blocks. Even had I been able to get perfect photographs, yet the cost of half-tone blocks is great even in pre-war times, and

BLUE DASH CHARGERS

prohibitive in a work such as this, with its limited demand, and I dare not straiten my mission work to lose more than necessary even over blue dash chargers, the study of which has been a recreation to me when otherwise I might have been oppressed in mind and weary in body. One advantage I have had is this, that by the kindness of museum authorities and collectors I have been able to examine most of the specimens here mentioned, many of them more than once. But occasional cursory examination has not the same advantage as possession, as the blue dash collections are scattered, and at the present time of war some of the best specimens are placed in safety against air raids, and therefore not ordinarily accessible. I have written this work under difficulties, and it may not be quite correct in some details; but I have endeavoured to obtain all the information possible, either by paying flying visits to distant collections, or obtaining photographs, or inquiring concerning extra details when such have come into question.

^{6 v}
“E. R.” The charger with this design is in the Liverpool Public Museum, and is the only

BLUE DASH CHARGERS

example I know of. It is evidently intended for Edward VI. He is an early character to be represented on this late seventeenth-century ware.

Edward VI. was born in A.D. 1537, ascended



Liverpool Public Museum

the throne of England in 1547, and died in 1553.

This illustration must be regarded as a rough drawing only.

“M. R.” This charger, with a queen on it and a page behind upholding her train, and the initials “M. R.,” is in the Sidebotham Collection, and is 12½ inches in diameter.

BLUE DASH CHARGERS

This may represent Mary the daughter of Henry VIII. She was born in A.D. 1514 or 1515, ascended the throne of England in 1553, and died in 1558.

I know of no examples with portraits of either Queen Elizabeth or James I., though I once had a dish—which seemed to be of Italian make, or imitation Italian—on which, in an exceeding crude form, was the figure of a woman in Elizabethan costume, and certainly more English in character than Italian. The potting of the dish was not of this ware, though of the same rough manufacture.

“C. R.” The only charger with the initials “C. R.” on it that I have seen or heard of is this one, which is in the Harland Collection. It shows a king on horseback, is all in blue, and measures $16\frac{1}{4}$ inches in diameter. It is above the average in its painting. I conclude this is intended to represent Charles I., who ascended the throne of England in A.D. 1625, and was beheaded in 1649. The illustration is from a photograph of the charger.

Cromwell. Up to this time I can hear of no charger with initials or date signifying that Oliver Cromwell is represented on it, though there is a very fine specimen of this make in



SIDEBOTHAM COLLECTION.



HARLAND COLLECTION.

BLUE DASH CHARGERS

the Glaisher Collection, showing a man on horseback riding over a church, which may be meant for Cromwell, as Mr A. E. Clarke suggests in his contribution to this work. According to local tradition in various parts of England, Oliver Cromwell had but little respect for Christian places of worship.

Oliver Cromwell assumed the government of England in A.D. 1649, and died in 1658.

“C. R.²” There appear to be four chargers with the initials “C. R.²” on them, one each in the Victoria and Albert Museum, the British Museum, the Canterbury Royal Museum, and the Glaisher Collection.

The example in the Victoria and Albert Museum shows a king standing. The charger in the British Museum shows the king also standing, as also that at Canterbury; but this latter is misdated “1616.” That in the Glaisher Collection shows the king on horseback, and is 17 inches in diameter. The others range from 12 to 14 inches in diameter. As to that in the British Museum, I am unable to verify the statement, according to my notes, that this has “C. R.²” on it, and that this is dated

BLUE DASH CHARGERS

"1668," owing to the war and the present limited staff.

These apparently represent Charles II., who was born about 1630, succeeded to the throne in 1649, but did not ascend the throne till 1660, and died in 1685.

"K. R." A charger in the Glaisher Collection has these initials, the date "1682" and the bust of a queen, apparently Katharine of Braganza, the wife of Charles II. This specimen is of the same type as the "J. R.²," as illustrated lower down. This seems to be the only charger of this ware with these initials.

"J. R.²" and "Q. M." There are three chargers, without dashes round the edge, on which are painted the bust of a king and the initials "J. R.²," one in the Victoria and Albert Museum, one in the Preston Collection and the third in the Salt Collection, but I can hear of no piece with these initials and the blue dash edge. The accompanying illustration is of that in the Salt Collection, and is much like the others.

There are also two of the same type with the bust of a woman and the initials "Q. M.,"



SALT COLLECTION

BLUE DASH CHARGERS

one in the Victoria and Albert Museum, and the other in the Greg Collection in the Manchester Art Gallery. These are evidently intended to represent James II. and his consort, Mary of Modena. There is also one of the same make in the Sidebotham Collection of the bust of a woman but without initials.

All these chargers at first sight appear to be of a separate manufacture, but on close investigation they are found to differ less from those with the blue dashes. The floral border round the edge may cause the apparent difference. These specimens run about 13 to 14 inches in diameter.

James II., the brother of Charles II., and the son of Charles I., ascended the throne of England in A.D. 1685, was driven out in 1688, and died in 1701.

“W. R.” and “K. W.” Of all those chargers of the blue dash make, with or without the dashes, which have figures of men or women on them, those relating to William III. are the most numerous. I know of about forty-five specimens on which he is represented, with indicating initials, in some form, either alone or with Queen Mary. Some have the

BLUE DASH CHARGERS



Victoria and Albert Museum



Downman Collection



SALT COLLECTION.

BLUE DASH CHARGERS

initials of the title in Latin, "W. R.," others in English, "K. W."

Of those with "W. R." and representing a king on horseback there are ten examples—namely, three in the Freeth Collection, and



Clarke Collection

one each in the Liverpool Art Gallery, the Boynton, Goldney (Canterbury Royal Museum), Harland, Larcombe, Preston and Wakefield collections. Most of these have the blue dash edge, but that in the Wakefield Collection lacks the dashes.

A friend of mine has a fine charger with "W. R." on horseback, 13 inches in diameter.

BLUE DASH CHARGERS

with long blue dashes round the edge. The figures face E. The owner is eighty-six years of age, and it has been handed down in her family; she has had it many years—twenty-six to my knowledge—and she remembers it seventy-seven years ago, when she was a small child, in the possession of an aunt from whom she inherited it.

There are fifteen chargers with “W. R.” represented as standing—namely, two in the Victoria and Albert Museum, one in the Sheffield Western Park Museum, one in the Boynton, two in the Clarke, one in the Downman, three in the Freeth, and one each in the Glaisher, Goldney, Harland, Preston and Salt collections. Most of these have the blue dashes round the edge, but some specimens show the king in armour and have lines instead. Illustrations of two of these are shown, one with William in royal robes, the other with him in armour.

I have a note to the effect that in the British Museum there is a charger 17 inches in diameter, with “W. R.” on it, and the figure of a man wearing a cap with feathers. I am unable at the present time to verify this.

Of chargers with “K. W.” on them and

BLUE DASH CHARGERS

showing the king on horseback, there appear to be three, one each in the Victoria and Albert Museum, the Greg and the Harland collections. An illustration of that in the first is here shown. Other specimens with "K. W." and the king in some design number four, and are in the Clarke, Freeth and Glaisher collections, the fourth being in the Goldney Collection at the Canterbury Royal Museum.

In the Warrington museum there is a 13-inch charger with a full-length figure, and the words in full, "King William the Third." The colours used are blue, yellow and orange; there are no dashes round the edge, and the base rim is upright, not flat; the reverse side is enamelled. The make is not quite that of the usual form of this ware.

These "W. R." and "K. W." chargers are evidently meant to represent King William III. of England; and as this ware seems to have been manufactured in England largely in his reign, it would be natural to find, as we do find, more chargers with his portrait than those of any other king. There are great varieties of this subject, as will be seen by the illustrations.

BLUE DASH CHARGERS

Every collector of these chargers likes to have one or more of these William III. specimens, those showing him on horseback being the greatest favourites. On those pieces lacking the dashes usually the yellow colour is wanting and puce is used.

William Prince of Orange assumed the throne of England in A.D. 1688-1689, and died 1702.

“W^M R.” Some of these chargers have the figures of both a king and queen on them, and the initials “W^M R” in some form. These are evidently intended to represent William III. and Mary his wife. I know of ten specimens with these initials, one each in the Beaumont, Boynton, Clarke and Goldney collections, two in the Freeth, three in the Glaisher and one in the Preston collections. One of those in the Freeth Collection is here illustrated, and those belonging to Dr Beaumont and Mr Clarke are practically the same as this, as also perhaps some of the others. One at least of these lacks the dashes round the edge. There is also in the Freeth Collection a charger with a king and queen, and the initials “K.V.M., K.W.,” no dashes, but a



FRIETH COLLECTION.

BLUE DASH CHARGERS

plain white flange. This seems to have been made for the Dutch market, but is of the same manufacture as others of this ware.

Queen Mary, the eldest daughter of James II., married William Prince of Orange



Freeth Collection

in A.D. 1677, and she and the Prince took the throne of England in 1688-1689, Mary being a nearer heir to the crown than her husband. She died in 1694.

“A. R.” I know of eleven chargers with the initials “A. R.” on them. Seven of these, I believe, have a queen standing, and are in the Northampton museum, the Boynton, Freeth,

BLUE DASH CHARGERS

Glaisher, Greg and Harland collections, and there is one other which may be a bust only.

There are five specimens with the queen seated, one in the Victoria and Albert Museum, one in the York museum and two in the Glaisher Collection, and there is a fifth in the hands of a dealer. There is also in the Taylor Collection a charger with the initials "Q. A.," and the bust of a queen. This has no dashes, but is of the same class as the James II. example, illustrated earlier.

Queen Anne was the second daughter of James II., and the sister of Queen Mary, the wife of William III. Anne ascended the throne of England in A.D. 1702, and died in 1714. Her uncrowned husband was George Prince of Denmark. Their only child, Prince William Duke of Gloucester, died in 1701.

As these chargers were being manufactured throughout Queen Anne's reign, she would be a favourite subject for the potter.

"G. R." There are a few chargers with the initials "G. R." on them and the figure of a king, one in the Liverpool Art Gallery, and one each in the Clarke, Glaisher and Wakefield collections; and I came across a fourth in the hands of a dealer, which, however, I

"G.R." CHARGERS.



CLARKE COLLECTION.



WAKEFIELD COLLECTION.

BLUE DASH CHARGERS

cannot now trace. I give two illustrations of this rare design.

The portrait, I conclude, is intended for George I., who ascended the throne of England in A.D. 1714, and died in 1727. He was the great-grandson of James I., through his mother, who married Ernest the Elector of Hanover.

II

“G. R.” There is one charger in the Glaisher Collection with these initials on it, and here illustrated, and this seems to be the only one, or at least the only one I have heard of. It must represent George II., who was born in A.D. 1682, and succeeded his father George I. as King of England in 1727, and died in 1760.

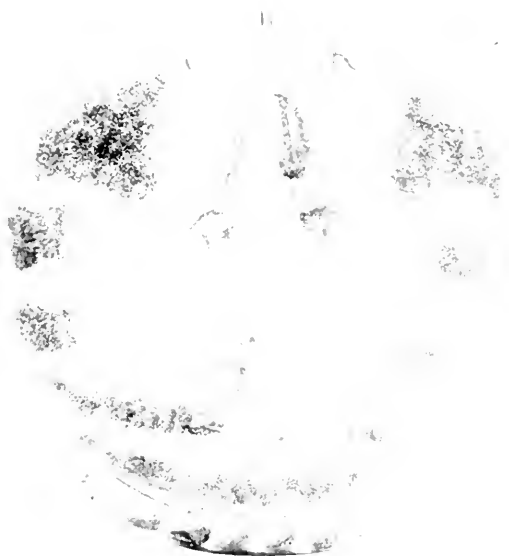
This design brings us to a late date for this ware, even supposing this specimen was manufactured as early as 1727; it seems to be the last of this series illustrating royal personages. I should like to have this charger and one with, say, a Charles on it placed together, so that the two could be compared together at leisure, taking it for granted that the Charles was of early make, say about 1680, and that the George II. was made in 1727, with thus forty-seven years’

BLUE DASH CHARGERS

difference in their date of manufacture, to see if this theory would work out. Even granting that they are both from the same pot-works, the same potter and painter could not well have made the two, or if he had, then surely his work after so long a time would not have been the same.

To see a piece of pottery even several times is not the same as having it at hand for the purpose of study, hence I have endeavoured to obtain by purchase or exchange as many of these chargers as possible; and for this purpose I have sacrificed many specimens I should like to possess more permanently. In numbers my present collection comes next, I believe, to that of Dr Glaisher, but in quality, not to say financial value, many collectors are ahead of me.

King on horse. In addition to those chargers which have kings and queens on them, and initials to indicate for whom they are intended, there are a certain number with royal persons depicted without any guiding initials. I know of seven representing a king on horseback, one each in the Bristol and York museums, and in the Clarke and Freeth collections. The latter is large and very fine.



GLAISHER COLLECTION

BLUE DASH CHARGERS

There are also two in the Glaisher and one in the Lomax collections. The latter is here illustrated, and is a fair example of many of these.

These may represent William III., or whoever was king at the time of manufacture; or perhaps even Charles II., the true King of England in Cromwell's time, unable at that time to assume the crown; or perhaps James III. by right, son of James II., the potters fearing to commit themselves.

The most satisfactory method for those to adopt who are fortunate enough to possess either a king on horseback, or any other person, without initials, is to regard him or her as representing that king or individual they prefer to judge it to be intended for; but, as a friend points out to me, collectors do this without any suggestion from me!

King standing. There seem to be five chargers representing a king standing, full length, but without initials, one each in the Brighton museum, Greg, Harland and Lomax collections. That in the Brighton museum, from the Willett Collection, has been thought to represent one of the Charles—the First, I believe—as also a fifth just added to

BLUE DASH CHARGERS

the Greg Collection. The other one in the Greg Collection is practically the same as the "G. R." in the Wakefield Collection, illustrated facing p. 72.

Since writing the above I have met with a sixth in the hands of a dealer.



Clarke Collection

Queen. There seem to be four chargers with the figure of a queen painted on them, but with no initials, three in the Clarke Collection and one in the Glaisher Collection. Two of those in the Clarke Collection show the figure in full length and standing, and one of these is here illustrated. The other two mentioned have the queen sitting on a



LOMAX COLLECTION.

BLUE DASH CHARGERS

throne. These may represent Anne, or one of the other queens about that date. As all these paintings are conventional and not likenesses, the painter may have had some individual in his mind, or may not, but was simply influenced by the call of the market. It must be remembered that at the end of the seventeenth and the beginning of the eighteenth centuries there were royalties both *de facto* and *de jure*.

There is a fair number of chargers of this ware with portraits of popular heroes, or of men well known in their day. Some, like those with kings and queens, have initials on them affording a clue as to the individual intended—a clue plainer at the time of their manufacture than now; others have no initials. We may perhaps guess from the costume or attitude of the figure as to its identity, but we are left in some uncertainty. The dress may be that of the period of manufacture, or it may be meant to represent the costume of an earlier period.

“C. R. S.” These initials occur on a charger in the Harland Collection painted with a man on horseback. The man has his head bare, his sash flying out behind, and is looking back.

BLUE DASH CHARGERS

as if he were riding away or fleeing unwillingly. The initials are rather puzzling. Do they stand for Charles Stuart, King? As will be seen by the illustration, the letter "R" comes evenly with the other letters, and not



Harland Collection

above, or below or after, if this were the correct reading to represent Charles II. during the Commonwealth when unable to sit on his throne.

"D. M." These initials are found on eight chargers, two of them showing a man on horseback—namely, one in the British Museum and the other in the Preston Collection. The



"D.M." CHARGER, FREETH COLLECTION.

THIS FIGURE DOES DUTY FOR SEVERAL HISTORICAL PORTRAITS.

Block used by permission of "The Connoisseur," and OWNER of Charger.

BLUE DASH CHARGERS

other six show a full-length figure of a man standing, one each in the Boynton, Freeth and Goldney collections, two in the Harland and one in the Lomax collections. The Har-



Harland Collection

land example is here roughly illustrated. That in the Goldney Collection at Canterbury is that figure which does duty for so many other men, as illustrated later.

“D. M.” may stand for the Duke of Monmouth, or for the Duke of Marlborough; or some of them for each of these two men. James Duke of Monmouth was the eldest

BLUE DASH CHARGERS

bastard son of Charles II., by Lucy Walters (or Walter), and as a youth he was popular. He took the field and routed the Scottish Covenanters at Bothwell Brig in 1679, and on his return to England was saluted as a conquering hero. In 1685 he was an exile in Holland, but landed that year in Dorset with a small force to claim the throne of England against his uncle, James II. He was conquered at Sedgemoor in Somerset and was taken to London, and beheaded the same year—namely, in 1685.

John Churchill was created Duke of Marlborough in or about the year 1703. He had been a general under James II.; but in 1688 he forsook James to join William of Orange, and later on, in 1692, is said to have been in secret treaty with the French against William, then King of England. He was a powerful soldier and statesman, but was disgraced in 1711, in the reign of Queen Anne, and was superseded in the command of the army in the Netherlands by Ormonde. He died in 1722, it is said broken in mind and body.

“D. O.” There are seven chargers with these initials, and the figure of a man—namely, one each in the Boden, Boynton, Clarke,



CLARKE COLLECTION.

BLUE DASH CHARGERS

Freeth, Harland and Preston collections, and one in the York museum. This latter shows "D. O." on horseback, and that in the Boynton Collection is all in blue (according to my notes). Those specimens in the Boden and Freeth collections are of that design of a man in armour holding a baton which does duty for so many different people. Mr Clarke's fine charger is here illustrated.

As will be seen, there are at least three different designs with "D. O.," apparently the Duke of Ormonde, and may represent both the father and the son, if the elder Ormonde was a duke.

James Butler, Duke of Ormonde, was apparently the son of another James Butler, Marquis of Ormonde, who was Lord Deputy of Ireland in 1643 under Charles I., and to oppose whom Oliver Cromwell went to Ireland in 1649. The younger Ormonde seems to have been created Duke in Queen Anne's time, or had succeeded to the title in her time, and was given command of the English army in the Netherlands in 1711, superseding the Duke of Marlborough.

"P. G." I know of only four chargers with these initials on them—namely, one each in

BLUE DASH CHARGERS

the Boynton, Clarke, Downman and Harland collections. All depict "P. G." as standing; and possibly all are of the same design as the following:—figure of man facing east, long hair (wig) on head uncovered; dressed in mail armour with large yellow sash round the waist and in some marvellous way forming a flying cloak behind; in his right hand is a baton. With the exception of the yellow sash and cloak, yellow encircling line near the edge, and green ground, all the rest is blue. The blue dashes round the edge are large. This same design stands for several men—namely, "P. G.," "P. E.," "D. O." and "D. M." In fact one figure was painted, and the initials of the popular hero of the day were placed on the charger to catch the eye, or to the order of a customer.

The initials "P. G." seem to stand for Prince George (of Denmark), the uncrowned husband of Queen Anne. In A.D. 1688 he forsook his father-in-law, James II., and went over to the side of the incoming William of Orange. Prince George is said to have been a devoted husband but a weak statesman. He died in 1708.

"D. C." In the Clarke Collection is a



CLARKE COLLECTION.

BLUE DASH CHARGERS

charger with these initials, and the full-length figure of a man in robes, possibly intended for Prince George, husband of Queen Anne, who was created Duke of Cumberland.

“D. H.” In the Glaisher Collection is a charger with the figure of a jester and the initials “D. H.” I do not know this specimen, so am unable to tell whether the initials are supposed to indicate the personality of the portrait or not. There was a William Duke of Hamilton who in A.D. 1648 invaded England in defence of Charles I. He was defeated and killed. He seems to have been a poor kind of general in the time of war.

“P. E.” and “Prince Eugene.” There are five chargers with the figure of a man and the initials “P. E.”—namely, one in the Clarke Collection, three in the Freeth and one in the Glaisher collections. And in the Greg Collection is a specimen with the figure of a man on horseback and the name “Prince Eugene” (so spelt, I believe) in full. The make of this piece is rather out of the common, and may not belong to this series; it is more like that in the Warrington museum with the words “King William the Third.” Prince Eugène of Savoy in A.D. 1703 to 1707 united in war

BLUE DASH CHARGERS

with the English, and fought under the Duke of Marlborough against France and Spain.

He may have paid a visit to England, and if he did not it is curious that he should have been honoured on English pottery.

"P. W." In the Boynton Collection there is a charger with a man on horseback and the initials "P. W."; and in the Cater and Teuke collections are full-length figures with the initials "P. W.," that in the Teuke Collection (Saffron Walden Museum) being all blue on white.

These initials may stand for Prince William, the only child of Princess Anne, afterwards Queen Anne, by her husband George of Denmark. This Prince William died in 1701 as Duke of Gloucester. Or the initials might stand for Prince William of Orange before he was crowned King of England.

"P. A." If I remember rightly, in 1895 I had a charger of the half-length of a woman and the initials "P. A." on it, standing apparently for Princess Anne. I exchanged this with a dealer, and though I have tried to do so, I cannot trace the present possessor.

"The Royall Oke." There is a charger in the Glaisher Collection with these words on

BLUE DASH CHARGERS

it. On it is an oak-tree, and in this tree are two figures, evidently meant for Prince Charles, afterwards Charles II., and his friend Colonel Carless. This piece measures $15\frac{1}{2}$ inches in diameter, and, with a few others belonging to Dr Glaisher, is in the Fitzwilliam Museum at Cambridge.

I am under the impression that I have heard of another charger of this design in or near Northampton; but though I have endeavoured to obtain further information, I have as yet failed.

Man standing. There is in the Glaisher Collection a charger with a man standing, full length, but without any guiding initials as to whom it was meant to represent. This is the dish referred to by Mr A. E. Clarke in his article above as having a figure depicted with Oliver Cromwell's head on the body of Charles I. Whether or not this is so, it is a rare design.

Man on horse, hatless. There are a few chargers showing a man on horse, and bare-headed, but without any initials. One of these is in the Glaisher Collection, $16\frac{3}{4}$ inches in diameter, and a very fine specimen of this ware. I have mentioned this charger above, under the

BLUE DASH CHARGERS

article on Oliver Cromwell, and Mr Clarke has written about it in his article, and it is perhaps meant for Cromwell. There are also a few others, one each being in the Boynton, Clarke, Freeth and Harland collections.

The man appears to be fleeing, his crown,



Fair sample of Horseman in Feathered Cap

hat or cap having blown off. It has been suggested that this figure is James II. fleeing from his throne, or the Duke of Marlborough fleeing in disgrace. It is probable that when these chargers were put on the market the person intended was recognised. The example in the Clarke Collection is here shown.

Man on horse, with head covered. There



CLARKE COLLECTION.

BLUE DASH CHARGERS

are several chargers with a man on horseback, with his head covered with either a hat or with a cap with plumes, but with no indicating initials. Of the first there is one in the Clarke Collection, and here illustrated, one in the hands of a London dealer, and one if not two



Harland Collection

in the Harland Collection. The first two are much alike ; and one of Mr Harland's is here roughly illustrated, and has no dashes. Of those showing a cap with feathers I know of thirteen, one each in the Cater and Clarke collections, two each in the Freeth and Glaisher collections, and one each in the Goldney, Harland, Lomax, Teuke and Wakefield collections,

BLUE DASH CHARGERS

one in the York Museum and one in the hands of a dealer.

For whom these are intended I do not know, and to attempt to decide must of necessity be only a matter of speculation. All these are of interest, and are coveted by most collectors.



LOMAX COLLECTION.

CURIOUS FIGURE DESIGNS

HERE are illustrations of chargers with some curious figure designs, one in the Freeth Collection with a fiddler or jester, one in



Harland Collection

the Lomax Collection with a woman, and a third in the Harland Collection with a man in green holding a club. In the Teuke Collection is a town crier; and, as mentioned elsewhere, a charger dated "1685" in the Freeth Collection has a man and a

BLUE DASH CHARGERS

woman and the initials "Mr H. and Mrs H." Some of these may have been made for a special order—such, for instance, as the man in green for an inn called "The Green Man"—and are probably unique.



Frank Falkner Collection

Woman in crinoline, etc. In the Wakefield Collection is a charger with the nearly full-length figure of a queen with narrow waist and the skirt extended by a crinoline; she is crowned and holds a sceptre. On this specimen are the initials "W. R.," and round the edge there are the usual dashes. For whom this is meant I do not know, as there seems to have



"W.R."
 QUEEN IN CRINOLINE.
 "W.R."
 KING ON HORSE.
 WAKEFIELD COLLECTION.

BLUE DASH CHARGERS

been no queen "W" connected with England anywhere near the year A.D. 1700.

Closely connected with this design there are four others, without the dash edging, of a woman holding a musical instrument. She also is nearly full length, has a narrow waist and



Sidebotham Collection. Dia. 16 inches

wears a crinoline. These are in the Falkner, Harland, Sidebotham and Taylor collections. The glaze on one or more of these is very high; the potting slightly differs on the various specimens. That in the Falkner Collection is here illustrated. In the Harland specimen the woman is holding a mirror.

BLUE DASH CHARGERS

In the Sidebotham Collection there is a curious charger, without the dashes, 16 inches in diameter, of a woman in a car, and holding in her hand a vase of tulips. This may be intended for Venus, or some character of the late seventeenth or early eighteenth century, when this ware was made. Here is a rough illustration of this example; the "W. R." in the Wakefield Collection is shown earlier, as is also a charger with William III. (two chargers on one block).



GLAISHER COLLECTION.

ADAM AND EVE DESIGNS

THOUGH there appear to be rather more chargers with the tulip design than there are with Adam and Eve, yet the lists of collections given later on in this book will be found to contain nearly ninety examples, though this number may include a few in the hands of dealers, Dr Glaisher and Mr Wakefield having the greatest number among collectors. There are but few examples painted with other religious subjects.

On most of those with Adam and Eve there is a tree with fruit, this fruit as a rule being yellow or orange in colour, and probably representing the pomegranate, as some examples of this ware have the pomegranate only as their design. Many years ago I regarded this fruit as the orange, and so suggested that it was a skit or play on the word in connection with William of Orange.

The tempting serpent is represented in or curling round the tree; on some examples as large, with a calf-like head; on others as a smaller snake; nearly always with its head to

BLUE DASH CHARGERS

the right, as we view it, and holding in its mouth a second fruit for Eve, to replace the one she is handing on to Adam. On most chargers Adam is on the left and Eve on the right—*i.e.* on our left and right. Both figures



Downman Collection

are nude, though their nakedness is usually covered with leaves, branches, or the long hair of Eve. Adam's hair is bushy, but sometimes it is long, as in Stuart times. The faces are either full or in profile, and when in profile many of them are extremely ill formed, as if in caricature; the bodies also are seldom graceful. Brass alms dishes exist with Adam



FREETH COLLECTION.

Black Iron: "The Cross-section."



CLARKE COLLECTION.

BLUE DASH CHARGERS

and Eve on them, which I understand belong to a period as early or earlier, and from these the idea may have been taken. The size of the chargers having this design varies in diameter from 11 to 18 inches, but I believe



Blue Sponge Edge

I have come across no example smaller than 11 inches. The extra large specimens are usually extra well painted.

Most of this ware with Adam and Eve has the blue dash edging, but a few have a continuous band of blue sponge-work instead of the dashes, and these have mostly an extra high glaze with the face spur marks hardly to be seen ; and as far as my experience goes, there

BLUE DASH CHARGERS

are no others of this make with this sponge band, except those with Adam and Eve.

One or two Adam and Eve chargers lack both the dashes and sponge edge, but these are rare. The one here illustrated, from Dr



Downman Collection

Glaisher's collection, is above the average, and has a zigzag line on the flange. I have also a specimen with a border; no tree, no serpent (as he has done his evil work, each having possession of the forbidden fruit), with Adam and Eve on opposite sides to the usual design. The faces on the drawing here shown are not exact, but on the original they look



BOTH FROM FREETH COLLECTION.

Block from "The Creation of Man."

BLUE DASH CHARGERS

the picture of misery, having thus committed themselves. The colours are blue, green and puce, without any yellow ; lead glaze back. The charger is broken and not very decorative, but is exceedingly rare. Most Adam and Eve chargers are concave, but a few have the broad flange. One of mine has fruit on the side trees as well as on the central, and there is no green used, but blue and yellow only. Brown hair and yellow hair occur. There are several general designs, as will be recognised by the illustrations, and examples with the same design vary, not only in detail, but in the rudeness or otherwise. Very few of these with Adam and Eve are artistic in colouring, but most collections have specimens. Dated examples exist in the Darby and Cater collections (see above).

With a few exceptions (one being that with a date in the Darby Collection), Adam is represented shaven, but I believe in no instance with full face hair, such as we might expect in the time before razors were invented.

NOTE BY MR F. FALKNER

[As a result of careful research in the historical records of the period, I am of

BLUE DASH CHARGERS

opinion that the large number of dishes which were issued at the time bearing presentments of the well-known picture of the Temptation of Adam and Eve had a political motive. At no other time had so many of these pictures been made, and in nearly every instance instead of an apple an orange is shown. The abdication of James II. and the adoption of William of Orange would certainly point to the justification on the part of the religious body, so strongly opposed to the adoption, doing all in their power to show to the people their distaste of the change of government.

Coming before the period of caricatures, these Adam and Eve dishes would play an important part in disseminating religious intolerance; and it is difficult to assign any other reason for their comparative wide distribution; no doubt they were a set-off against the other dishes which bore portraits of William and Mary.

FRANK FALKNER.]

16th April 1917.



SHELDON COLLECTION.

TULIP DESIGN.

TULIP DESIGNS

THE commonest design on these early chargers is that with the tulip flower with foliage more or less conventional. Most of these are painted in blue, green, yellow or orange. The shape of these chargers is usually concave, but a few have a broad flange. The majority of these with the tulip design have the yellow lead glaze back, though some have the white enamel in both shapes. Here are illustrated a pair with the same form of tulips, but of differently shaped pieces. These are the two which have their reverse sides photographed and illustrated earlier in the book.

As a rule the chargers with the tulips have the blue dashes round the edge. There are, however, a few, illustrated here, with a blue ornamentation on the extreme edge, and others without either, but these are rare. Had this ware been of Dutch manufacture, the tulip design might be accounted for more easily, but if, as appears fairly certain, they are of Brislington and Bristol make, or at least from some English pot-works, we have yet to find the

BLUE DASH CHARGERS



Pair of tulip chargers of the same design but on different shaped examples

BLUE DASH CHARGERS



Victoria and Albert Museum

BLUE DASH CHARGERS

reason for the choice of this particular flower to the exclusion of most others. Personally I regard this design as very artistic, the colours blending well together if seen from the correct distance.



Frank Falkner Collection

There are certain standard groups of tulips depicted, differing only in detail, such as the three first here illustrated, and a great variety of others, some of which are rare, if not unique. The leaves are not always green, some being in shades of blue, and as a rule are not true to nature. On most designs the plant appears as growing out of a mound, but on some ex-

BLUE DASH CHARGERS

amples the flowers stand in a jar or bowl; the whole conventional. The flowers are nearly always of mixed colours, as might be expected, with yellow or orange in them: one tulip in full bloom, and perhaps more than one, others



Lomax Collection

in bud, while a third set are in decay; and this decay is represented in peculiar and unnatural forms. On a few examples the tulip in full is like a trident; and on others it might be mistaken for a lily, both from its shape and colour.

One tulip charger has its leaves small and

BLUE DASH CHARGERS

oval, three full tulips, and three others also full but with the centre towards you. Another here illustrated has two flying insects. One or two are painted with parrot tulips (see the one in the Victoria and Albert Museum here illustrated). On the reverse side of one in



my collection a faint tulip has been painted, perhaps as a painter's trial. Several illustrations of these chargers are here shown, two of them having borders. One has thistles as well as tulips. One interesting feature in collecting this earthenware is that one never knows what new design may be found. There are about one hundred specimens in



Clarke Collection



Victoria and Albert Museum

BLUE DASH CHARGERS

the collections here mentioned which have tulips as their design in whole or in part.



Glaisher Collection

The illustrations are of size in proportion to the diameters of the chargers throughout the book, unless the diameter is specially mentioned.

VINE LEAVES AND GRAPES

THERE are about twenty-six chargers mentioned in this monograph which have leaves, apparently of the vine, as their chief decoration; and a few with a leaf border to a different centre. About these leaves there are also



Downman Collection

grapes, or a fruit seemingly meant for the grape. On some specimens the leaf is shown wholly green; on others parti-coloured, one half green and the other half yellow, and

BLUE DASH CHARGERS

perhaps with a border of parti - coloured leaves.

This design is as a rule artistic. There are some pieces with this design without the dashes round the edge, the leaves almost



overlapping the rim. The green varies in shade in one example to almost a blue. I have a dish with parti-coloured leaves and fruit, but of a different make, and another of the same shape as this, like a shallow basin, with bunches of blue fruit on sprigs, apparently intended for that of a vine.

In excavating at Brislington Mr W. Pountney

BLUE DASH CHARGERS

found some ancient masonry decorated with a vine, perhaps representing the Lord Christ as the True Vine, as part of the ancient chapel dedicated to Saint Anne (used as part of the seventeenth-century pot-works). This may have suggested the vine decoration for this ware, if these chargers were made at Brislington.

A suggestion of Mr Pountney's is, that as wine was shipped from Bristol to the West Indies and other places about A.D. 1700, the vine leaves and grapes would act as a kind of advertisement, and perhaps these chargers were sent to the West Indies and other places (as there is evidence from records that pottery of some kind was shipped to Africa and the West Indies from Bristol at this date, I understand). It would be interesting to know if any quantity of these chargers exist in the West Indies. One of my leaf specimens has a tin enamel face and back, and a broad flat base rim, but too shallow to hold wire. In the centre is a large leaf, perhaps meant for an oak leaf rather than a vine; the stem or stalk is dark blue; one half of the leaf is a peculiar light green and the other almost a canary-yellow. Round the

BLUE DASH CHARGERS

border are four leaves with the same colour as the central leaf, but squat and like the wings of a moth. There are no fruits; but between the border leaves there is some decoration with brick-red in it. This is the charger mentioned earlier with blue and green dabs.



Downman Collection

As the green portion of these dabs is on a yellow ground, it is possible that the dabs were wholly of blue, but that the portion on the yellow has turned green. This piece appears to be rather late, perhaps about 1715, and is said to have belonged to a Bishop of Llandaff early in the nineteenth century, and to have

BLUE DASH CHARGERS

been handed down in the family. It is very imperfect.

In the Triffitt Collection is a leaf charger also with the leaves more like the oak than the vine.

POMEGRANATES

I KNOW of a few chargers, not more than about twenty, decorated with pomegranates—that is to say, with a seed fruit of some kind, apparently intended for the pomegranate.



Downman Collection

Some, perhaps most of these, have the blue dashes round the edge. According to the English translation of the Old Testament, Authorised Version, the pomegranate was regarded as beautiful, and one lending itself

BLUE DASH CHARGERS

to the artistic decoration of the Hebrew Tabernacle. This was perhaps in its floral state of growth, but as a fruit presented on this ware it is shown rough and in an inartistic form as a rule, though on a small charger (11 inch diameter), here illustrated, and lack-



Downman Collection

ing the blue dashes, the fruit is smaller and more decorative.

On some specimens the fruit looks almost like a human face. The number of the fruits varies, some numbering only three; some have grapes as well. Dr Glaisher has a very large charger, without the dashes, 16½ inches in diameter, with several pomegranates and a bunch of grapes.

BLUE DASH CHARGERS

As mentioned earlier, the forbidden fruit on the Adam and Eve chargers probably represents the pomegranate. I have just obtained a 9½-inch charger with three pomegranates and the blue dash edge.

FRUIT, FOLIAGE, ETC.

CERTAIN chargers, apparently few in number, bear as their design fruit in a bunch or in a basket. Some of these have the dashes round the edge and some lack the dashes. A very



Downman Collection. Dia. 8 $\frac{1}{2}$ inches

small specimen of mine, which I found in Edinburgh, and which is here illustrated, has the dashes. In the Hemming Collection is a basket of fruit with a border, but no edge dashes; and I have had in years gone by others, all in blue, with baskets of fruit and no dashes. These are apart from those with

BLUE DASH CHARGERS



Downman Collection

BLUE DASH CHARGERS

pomegranates and grapes. The piece with a spray of foliage in the centre and blue dashes round the edge I picked up in Bath, and I have now another much like it.

ORIENTAL DESIGN

AMONG the chargers lacking the blue dash edging—though there may be some in existence having the dashes—are a few with a rough Oriental design of the willow pattern type. One is in the Bristol Art Gallery, and has on it “T^B M 1690,” and I have one much like it, but without initials and date. Mine has a woman sitting or crouching near the bridge, and on the border, at the top and below, are figures like spooks (the one at Bristol has, I believe, four spooks). The colours are blue and yellow, and the reverse side is of lead glaze; diameter $12\frac{1}{2}$ inches. I bought this at Leicester a few years ago. I have also two others: one I found at Taunton, and the other at Cambridge. One is here illustrated. Blue is the only colour used, and the backs are lead glaze. There is a fifth example in Mr Wakefield’s collection, but I know of no others.

There are at least three different shapes among these five Oriental specimens. One at least is exactly the same in form and other details of potting as the ordinary blue dash.

BLUE DASH CHARGERS

A charger with a cottage on it and blue dashes round the edge which may have belonged to this type was offered to the Saffron Walden Museum several years ago. Who possesses this cottage charger now I have not been



Downman Collection

able to find out. In the Booth Collection is a specimen with a building and the blue dash edge, and I have come across another without the dashes; this has now been bought by Mr Clarke. These latter are probably not imitations of Oriental, but seem to be of the same class, and indicate the great number of designs used.

BIRDS, ANIMALS, ETC.

THERE are a few chargers with peacocks and the edge dashes, one in the Clarke and one in the Glaisher collections, and a third in the



Downman Collection

York Phil. Museum, and one with a peahen and the edge dashes in the Triffitt Collection.

There are also two pieces with a cock, one with dashes in the Glaisher Collection and one with a scroll border in the York museum ; and I have a pair, all in blue and without dashes,

BLUE DASH CHARGERS

with a male and female bird. The latter is here illustrated. I have also one with a swan and insects, in blue, yellow and puce, on a light blue enamel, but no dashes.

There is a small class of these chargers in



J. Triffitt Collection

which at first sight the specimens appear to be of a different make from the blue dash chargers, and yet overlap them in details. I have one with a unicorn in the centre, and a conventional border round the flange, in blue, yellow and green on a milk-white enamel; no dashes. All the colours as well as the glaze have the appearance of a modern manufacture;

BLUE DASH CHARGERS

but the general shape of the piece, the lead glaze reverse side, the base rim and face spur marks are identical with the blue dash type. Another charger, making a pair with this, has a stag in the centre and a border,



Downman Collection

in brown, yellow and puce, the yellow being the same as on that with the unicorn, and the design of the border is practically the same on both specimens. This stag is here illustrated, and was bought in 1917 from the Dr J. Channy Pearce Collection in Kent, and has an old label in his writing to the effect that

BLUE DASH CHARGERS

it was given to him in A.D. 1895 by a patient who stated that it had been in the family a hundred years. Allowing for exaggeration, it is certainly not a modern production. In the Triffitt and Boynton collections are two others with an animal, the former a stag,



and I have seen two others in the hands of dealers, and all have been passed by experts as of early make. None of these has the blue dashes, but such may exist on other specimens. Some years ago I had a charger with a ship on it, in blue, I believe, and I have one with a windmill in colours, and I know of a third with a ship and cottage.

BLUE DASH CHARGERS

None of these has the dashes; but a charger in the Booth Collection has some buildings, as mentioned earlier, and this has the blue dash edging, and is 15 inches in diameter.

Doubtless there are chargers with other designs of this make, or closely connected with this make, yet to be recognised: from which it can be gathered that if all these did not emanate from Brislington and Temple Backs (personally I believe they did), we have yet much to learn on the subject.

CONVENTIONAL DESIGNS

A FEW chargers of this make have conventional patterns, crossed lines, curved lines, circles, etc., some of which have the blue dashes round the edge. Here are illustrated two



Glaisher Collection

with the dash edging, one of medium size and one small. The small one, like another small specimen in the Glaisher Collection, has its base rim upright and not flat, though the reverse side has lead glaze.

BLUE DASH CHARGERS

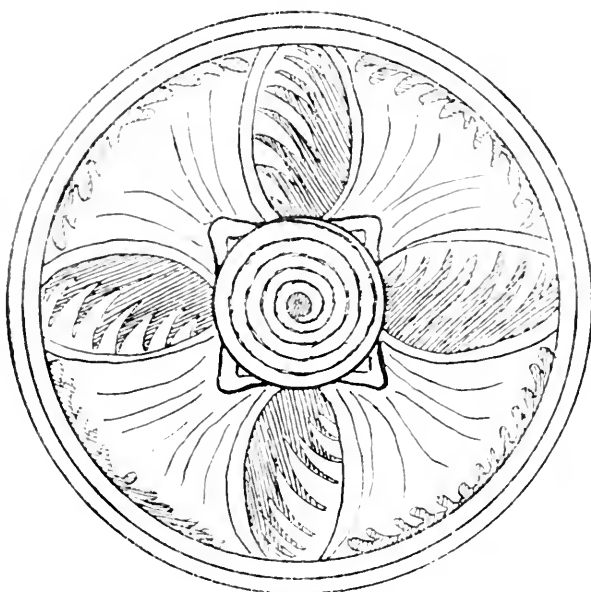
I have seen others with somewhat similar designs without the dashes; in fact I have just bought one which has been in the hands of a dealer for a great many years and was labelled "German," though certainly English. Mrs Boden, of Derby, has one with blue and yellow dashes. In the Stoke-on-Trent



Victoria and Albert Museum

museums—*i.e.* in one of the Five Towns museums—is a charger with circles in blue, and I have another with circles or curves in a shade of French grey which with a higher glaze would probably have come out blue—neither of these has blue dashes—and there are a pair of this design of a rather fine blue in the Freeth Collection. I have not as yet come across one of this make, with the circles, having the dash edging.

BLUE DASH CHARGERS



E. Sheldon Collection



Downman Collection

BLUE DASH CHARGERS

Among the illustrations are those of two chargers, not quite correctly drawn, in Mr Sheldon's and my own collections, without the blue dash edges. Without doubt many specimens have been passed by owing to their rather crude designs, but which form a link in the history of the early English pot-making. These may be either early attempts of the potters, or perhaps late productions showing the decline in art, but they are important to a student, though not of great commercial value. The tulip in a rough form, hardly to be recognised as such, appears on some of these.

COATS-OF-ARMS AND CROWNS

THERE are a few chargers with coats-of-arms or with crowns, all apparently dated, but these seem to be very rare, as the following are all I can hear of:—

The arms of the Blacksmith Company, in the Brighton museum, dated “1663” and the letters “I^C M.” This is of large size and has the blue dash edging. If I have seen this specimen it is so many years ago that I have no remembrance of it.

There is also in the Liverpool Art Gallery and Museum one with the arms of the Brewster family, dated “1671”; this is of the usual size and also has the blue dash edging.

In the Greg Collection in the Manchester Art Gallery is a decorative piece with the date “1652” and the initials $\frac{D}{II}$, but whether there is a coat-of-arms or a crown I have no note; this may have the blue dashes.

In the Darby and Clarke collections there are chargers with crowns and dates—on the former “1683,” and on the latter “1691.”

BLUE DASH CHARGERS

William III. may have been crowned in 1691, but no English monarch was crowned in 1683, as far as I know; but these do not seem to be coronation memorials. These two have, I believe, no dashes round the edge, but a border. They are rare, though it is probable that other specimens exist. They appear to be of a rather different make from the ordinary chargers of this ware.

THE CRUCIFIXION, ETC.

THE Crucifixion of the Blessed Lord JESUS is represented on four chargers to my knowledge, one in the Victoria and Albert



Downman Collection

Museum, one in the Saffron Walden Museum (Teuke Collection), and two of my own. None of these four has the blue dashes. The actual shape of these chargers differs slightly from most others, though it is not easy to describe this difference. They have an

BLUE DASH CHARGERS

ornamental border. One of mine I sent to Mr W. Pountney, who writes me that it corresponds with fragments found at Brislington (or Temple Backs). The specimen in the Victoria and Albert Museum has more than one colour in it; my two are blue throughout, and are diverse in detail. (Since writing the above I have exchanged one of these.) I have a charger of the same class as those with the Crucifixion, in blue, representing Cupid in irony. Here he is shown as an old and wicked man wearing spectacles; he has small wings and is blowing a large trumpet or horn, perhaps in contempt of the amours of Charles II. In the Boynton Collection is a specimen with a Cupid on it, but there are the blue dabs round the edge, which mine lacks. These two may not be of the same type.

DUTCH INSCRIPTIONS

IN A.D. 1895 I bought in Yorkshire a charger, here illustrated, having a conventional border in dark blue and puce, with an inscription



Downman Collection

in Dutch in the centre. Another example is in the Hemming Collection, and I have lately added two more to my own collection. I came across two of these a few years ago, and they may be those I have lately acquired.

BLUE DASH CHARGERS

These chargers have a flange of considerable width, and yellow lead glazed backs, as well as the face spur marks. They appear to be of early English manufacture, perhaps for the Netherlands' market, or to be passed off as Dutch when the Dutch delft was in demand. I regard them as of the same make as the blue dash chargers, though none of those I have seen has the blue dash edge. I have just come across a very small example, something like that of mine illustrated on p. 133.

HUMAN FACES, ETC.

I MYSELF cannot draw a human face with any success, neither, as a rule, could those painters who attempted to delineate features on these early blue dash and other chargers. I have before me a charger with the Adam and Eve design with their faces nearly full. The eyes, nose and mouth of both figures are irregular lines with no attempt at shading; they are certainly not English in character, nor western European. The head of the serpent has no features.

The faces on a pair of Adam and Eve have some shading, and Adam's face is better than Eve's on both specimens, on one like the face of a Rumanian, and on the other perhaps Dutch; the faces of Eve are poor, like Dutch dolls; the serpents are grotesque.

On a fourth Adam and Eve the outlines of the faces are rough but definite. Adam is English, Eve is Dutch; otherwise the figures are poor: Adam has no left foot, and Eve has only one side of the upper part of her left arm. On two examples with the Crucifixion of the

BLUE DASH CHARGERS

Lord JESUS the features are rough and of Dutch cast; the face of one is bearded all round, but has no moustache; the other is shaven. The hands are shapeless.

The face of a full-length queen has almost straight lines for features, hard and mannish, English in character as much as anything: her hands are shapeless, her feet are of good form, or at least her boots are.

The face of a man, who wears a cap with plumes, and is on horseback, is well outlined, has a Dutch appearance, and is shaven; the one hand which alone is visible is well formed. The figures of both man and horse are good as a whole.

The shape and features of the face of a "W. R." in armour are very crude and of no nationality; the face is shaven; the general outline of the king is good, though the gloved hand which is holding a sword is wrong way about, and the thumb is missing; one boot is of good form, the other is shapeless.

The shape and features of the face of a king on a "K. W." charger are above the average: the face is shaven and is of no special nationality; the hair is long and true

BLUE DASH CHARGERS

to the style of the period ; there are no hands or arms showing.

The side face of an aged Cupid is shaven and crude, but indicates what it seems to represent—namely, a caricature ; the rest of the body is to match.

On a charger with an Oriental design there is the figure of a man or woman : four dots represent the features on the face, and the face itself is wider than it is long, and is something like a Dutch doll ; the rest of the body is rude but passable.

On the unicorn and stag examples, the face of the unicorn is poor, but the eyes and nostril are good, and the general form of the animal is fair ; the face, features and general form of the stag are crude, but at a distance come out better. The swan and insects on another charger are poor productions as to details.

The specimens used for the above criticism are just as they come ; but some of the portraits are of better workmanship as to their artistic decoration.

COLLECTIONS

VICTORIA AND ALBERT MUSEUM, SOUTH
KENSINGTON

“C. ²R.” and portrait of king as a full-length figure.

“J. ²R.” and bust of king, with floral border instead of blue dashes.

“Q. M.” and bust of queen, with floral border instead of blue dashes.

“W. R.” Two chargers with these initials, and full-length figures of king. One of these is in the Schreiber Collection, the other has puce bands instead of dashes.

“K. W.” and king on horseback.

“A. R.” and queen sitting on stool.

“God 1653” and three men. Supposed to represent Christ and His two disciples going to Emmaus.



VICTORIA AND ALBERT MUSEUM.

Dia. 15 inches.

BLUE DASH CHARGERS

Adam and Eve. Two chargers of this design.

One is in the Schreiber Collection, and is $16\frac{1}{4}$ inches in diameter.

Tulips. Ten chargers with the tulip design.

Three of these belong to the section which loans to the Bethnal Green branch and other museums. One has a leaf border and scroll edge instead of dashes.

Conventional designs. Of this there are two chargers, one being $9\frac{1}{2}$ inches in diameter.

Crucifixion with conventional border instead of dashes.

(There are also many fragments of this ware from excavations made at Brislington and Bristol.)

BRITISH MUSEUM

^G
“R A 1659.” This is a 21-inch diameter charger with painting of the Prodigal Son.

“C. H. 1660.” Jacob’s Dream. A fine specimen.

^G
“I M 1663.” A ship, on charger 21 inches in diameter.

BLUE DASH CHARGERS

“C. ²R. 1668.” A full-length figure of a king.
Bought from the Bernal Collection in 1855
for £3, 3s.

“W. R.” A full-length figure in a feathered
hat. Dia. 17 inches.

“A. R.” A full-length figure of a queen.

Man on horseback.

(As these chargers were in process of being removed to the new wing, together with the rest of the Medieval pottery, when the Great War broke out in 1914, and the staff was depleted for war service, I have been unable to verify the above descriptions.)

BRIGHTON MUSEUM

King. Full length. Dia. 12 inches.

“16 ^CI M 63.” Arms of Blacksmith Company.
Border of leaves and fruit. Dia. 16 inches.

BRISTOL ART GALLERY

King on horseback. Floral border. Dia. 16½
inches.

“T ^BM 1690.” Oriental design. No dashes.

(There are also many fragments of these chargers found by Mr W. Pountney on the sites of pot-works at Brislington and Temple Backs, Bristol.)

BLUE DASH CHARGERS

CANTERBURY ROYAL MUSEUM

“C. ²R. 1616.” Full-length king with moustache; in royal robes, standing among pillars. Dia. 12 inches.

Three fruits. This is a deep bowl with long blue dashes round edge. About 11 inches in diameter.

(These belong to the museum. See also under the F. B. Goldney Collection, in the same museum.)

HULL MUNICIPAL MUSEUM, EARLE COLLECTION

Adam and Eve. Dia. $13\frac{1}{2}$ inches.

LEICESTER ART GALLERY

Tulips. One charger. (See also under J. Taylor Collection.)

LIVERPOOL ART GALLERY AND MUSEUM

“⁶ V E. R.” Half-length of a king. The edge dashes are purple.

“1671.” Brewster coat-of-arms. Edge dashes, and border of leaves and crosses.

“^N 1657 R. E.” Banqueting scene. Border of birds, etc. Dia. 19 inches. No edge dashes.

BLUE DASH CHARGERS

“W. R.” King on horse.

“G. R.” A king. All blue.

Adam and Eve. With sponged blue edge instead of dashes.

(There are one or two others which may or may not be connected with this ware.)

LONDON GUILDHALL MUSEUM

Adam and Eve. With dashes round the edge in blue, green and red.

LONDON MUSEUM, S.W.

Conventional design, fruit, etc. Dia. $12\frac{1}{2}$ inches.

MANCHESTER ART GALLERY, GREG COLLECTION

“ $\frac{D}{11}$ 1652.” Conventional design, rare and decorative.

“1686.” Crown and floral border. No dashes.

Like the “J. R.”² illustrated elsewhere.

“Q. M.” Bust of queen. All blue. No dashes.

“K. W.” King on horseback.

BLUE DASH CHARGERS

“A. R.” Full-length queen.

King. Full length.

King. Full length. In robes flowing out behind.

“Prince Eugene.” Prince on horseback.

Adam and Eve. Sponge edge instead of dashes.

MANCHESTER WHITWORTH INSTITUTE

“W. R.” King on horseback. This belongs to the Barber Collection.

NORTHAMPTON MUSEUM AND ART GALLERY

“A. R.” Full-length figure. Dryden Collection.

Adam and Eve. Manfield Collection.

Tulips. Four chargers of this design. One of these is in the Dryden Collection, two in the Manfield, and one in the Mold Collection. On the latter the tulips stand in a vase.

READING PUBLIC MUSEUM AND ART GALLERY

King on horseback. Dia. 14 inches.

BLUE DASH CHARGERS

ROCHESTER MUSEUM

Vine leaves. With border leaves overlapping the edge. No dashes. Much broken (half missing).

Blue lines. (One third part missing.) No dashes.

SAFFRON WALDEN MUSEUM, TEUKE COLLECTION

Man on horseback. Man wearing a cap with feathers. Reverse side enamelled.

"D. M." Full-length figure.

"P. W." Full-length figure. All blue. No dashes.

Town crier. Small.

Boar in tub, holding a halberd. Enamelled back.

Crucifixion of the Lord JESUS. This is in blue and has no dashes.

Adam and Eve.

Tulips. Four chargers of this design. One of these is about 18 inches in diameter,

BLUE DASH CHARGERS

and has a fine border. Another has its glaze at the back the colour of putty.

Vine leaves and grapes. Three chargers of this design.

(These chargers were collected by the late Mr Teuke, and placed in the museum in 1887 on loan, and later on presented as a gift to the town.)

SHEFFIELD, WESTERN PARK MUSEUM

“W. R.” King standing in royal robes.

Tulip with a leaf border.

STOKE-ON-TRENT MUSEUMS

Conventional circles. No dashes.

TAUNTON CASTLE MUSEUM

Adam and Eve. Here there are three chargers with this design, one having a broad flange. All are about $13\frac{1}{4}$ inches in diameter.

(There are also some fragments of this blue dash ware excavated at Brislington in 1914 by Mr W. Pountney.)

WARRINGTON MUSEUM

“KING WILLIAM THE THIRD.” Full-length king, with full title. No dashes. Base rim not flat. Enamelled back. Dia. 13 inches.

BLUE DASH CHARGERS

YORK PHILOSOPHICAL MUSEUM

“A. R.” A queen sitting. Dia. 12 inches.

King on horseback. Dia. $13\frac{1}{2}$ inches.

“D. O.” Man on horseback, bareheaded (?).

Man on horseback, bareheaded (?).

Adam and Eve. This has sponge edge instead of blue dashes.

Tulips. Four chargers with this design. 12 to 14 inches in diameter. One has a broad flange.

Pomegranates. Two chargers with this design. One has three fruits, and is 14 inches in diameter, and has a broad flange. The other is only $8\frac{5}{8}$ inches in diameter, has four fruits and some grapes, and red dashes on edge; narrow base rim.

Peacock. This charger has a broad flange.

Cock. All blue. Scroll border and no dashes.

Like the “J. R.”² chargers.

(These have been in the museum for many years. I have known them since 1894.)

BLUE DASH CHARGERS

BADDERSLEY HALL, WARWICKSHIRE

Tulips. One charger.

DR W. H. BEAUMONT, BATH

^M
“W. R.” King and queen. Like that in the
Freeth Collection here illustrated.

BENNETT COLLECTION, KENT

Adam and Eve. Two chargers.

BLAISE CASTLE, BRISTOL

Adam and Eve.

THE BODEN COLLECTION, DERBY

“D. O.” Field-marshal in wig and armour.
Usual design.

Conventional lines, with blue and yellow
dashes round the edge. Rare.

THE W. J. BOOTH COLLECTION, UPPERTHORPE,
SHEFFIELD

Ship and building. Dia. 15 inches. Blue
dashes round the edge.

BLUE DASH CHARGERS

THE T. BOYNTON COLLECTION, BRIDLINGTON.

"W. R." Two chargers, one with a king on horseback, the other standing.

"W^M R." King and queen standing. Bright glaze.

"A. R." Full-length queen in simple dress.

"P. G." Full-length figure of a general.

"D. M." Full-length figure of a general.

"D. O." Full-length figure, all in blue.

"P. W." Man on horseback.

Man on horseback, bareheaded.

Cupid. Dark blue dabs round edge of charger.

Adam and Eve. Five chargers of this design. One is about 18 inches in diameter.

Tulips. Three chargers of this design. One of them lacks the dashes round the edge.

Conventional design in circles, and a border. In blue, green and yellow. No dashes.

Animal. No dashes round the edge.

BLUE DASH CHARGERS

THE CATER COLLECTION, COLCHESTER

"P. W." A full-length figure, all in blue.

Man on horseback. He wears a hat with feathers.

"I. E. 1640." Adam and Eve, with these initials and date on the reverse side. (See illustration.)

Tulips. Two chargers with this design, both rather unusual and bright.

Pomegranates. Three fruits on this charger.

THE A. E. CLARKE COLLECTION, CAMBRIDGE

"W. R." Two chargers with full-length figures of a king. One is dated "1694" on the back, and the other has no dashes round the edge.

^M
"W R." Full-length figures of a king and a queen. 13 inches in diameter.

"G. R." Full-length figure of a king.

King on horseback. No dashes, but two encircling lines.

BLUE DASH CHARGERS

Queen. Three chargers. On one she is sitting on a throne; on the other two she is full-length. (*These may be initialed "A.R."*)

"P. G." A field-marshal in armour.

"D. C." A full-length figure of a man in robes.

"D. O." A full-length figure of a man with sword.

"P. E." A full-length figure of a field-marshal in armour.

Man on horseback. Three chargers. On one he is bareheaded; on the second he wears a cap; on the third he wears a hat with plumes.

Peacock. This charger has the dashes, and is $11\frac{3}{4}$ inches in diameter.

Crown with date "1691." No dashes.

Adam and Eve. Three chargers with this design. One is $16\frac{3}{4}$ inches in diameter.

Tulips. Four chargers with this design. One has a leaf border and is $16\frac{1}{4}$ inches in diameter.

BLUE DASH CHARGERS

Vine leaves and grapes. Two chargers. One has no dashes; the other has parti-coloured leaves.

Pomegranates. Three fruits.

Ship and cottage. Ornamental border, but no blue dashes.

THE ALFRED DARBY COLLECTION, NEAR
SHREWSBURY

Adam and Eve. Four chargers of this design :
 one with “1663 T. S” on it, and 15 $\frac{5}{8}$ inches
 in diameter (see illustration); two with
 sponge edges instead of dashes.

Crown and date, "1683," and tulip border. No dashes.

(Also a small fluted charger with initials
“W. P.” and a man in a tree.)

THE EDWARD A. DOWNMAN COLLECTION,
ILFORD

“W. R.” King in armour. Puce encircling
lines instead of dashes.

“P. G.” Field-marshal in wig and armour,
full length.

BLUE DASH CHARGERS

Cupid. All blue, with border. No dashes.

Adam and Eve. Two chargers: one with fruit on side trees—colours, blue and yellow only; the other with no tree or serpent; no dashes, but border. (See illustrations.)

Crucifixion. All blue. Border. No dashes.

Tulips. Fourteen chargers of this design, in variety: one with puce wavy lines (see illustration), two with ornamental borders.

Vine leaves and grapes. Five chargers in variety of shape and design.

Oak leaves. Edge dashes blue and green.

Pomegranates. Three chargers: one with three fruits, and $9\frac{3}{4}$ inches in diameter; one with five fruits and no dashes, and one with four fruits with edge dashes.

Fruits. Two chargers: one small— $8\frac{5}{8}$ inches in diameter; the other without dashes and shallow-bowl-shaped.

Foliage. Three chargers. All rare. All blue. And two others without the base rim.

BLUE DASH CHARGERS

These have blue dabs and green line outside.

Oriental design. Three chargers, in variety.
All without dashes.

Conventional design. Four chargers. Three
without dashes.

Birds. Three chargers. All without dashes.

Animals. Two chargers. A stag and a
unicorn. Borders, but no dashes.

Windmill. No dashes.

Dutch inscription. Three chargers. No dashes.

(Some of these are on loan in the Victoria and Albert Museum.)

THE C. L. EXLEY COLLECTION, LINCOLN

Tulips in basin.

THE FRANK FALKNER COLLECTION, BOWDON

Woman dressed in crinoline, and holding a
long musical instrument. Dia. 13 inches.
Basin shape. No dashes, but ornamental
edge. (See illustration.)

BLUE DASH CHARGERS

Adam and Eve. Dia. 14 inches. Bright glaze.
Hair covers most of the faces.

Tulips and thistles. Unusual design. (See illustration.)

THE FRANK FREETH COLLECTION, LONDON

“W. R.” Three chargers showing a king on horseback.

“W. R.” Two chargers with a king in armour.
No dashes, but encircling puce lines.

“W. R.” Full-length king in robes.

“K. W.” Full-length king in robes.

“W. ^MR.” Two chargers showing king and queen full length, in robes. One has the dashes, the other is without dashes.

“A. R.” Queen standing, in full robes.

King on horseback, with ornamental border ;
16 inches in diameter. Very fine.

“D. M,” “D. O,” “P. E.” These three chargers are of the same design, and show a field-marshal in armour.

BLUE DASH CHARGERS

Man on horseback. Four chargers. On one he is bareheaded; on two he has a hat with plumes; on the fourth he is in Roman armour; this last has no dashes.

“Mr H & Mrs H.—F. B. 1658.” This charger has a man and a woman on it, and is rare, perhaps unique.

Fiddler. A man dressed as a jester.

“K. V. M. K. W.,” and the figures of a king and queen in the box of a theatre. This has no dashes.

Adam and Eve. Six chargers with this design. One of these has the blue sponge edge instead of dashes.

Tulips. Six chargers with this design. Two of these have ornamental borders.

Vine leaves and grapes.

Conventional design. Two chargers, with circles. Enamelled backs.

Bowl, small, with blue dash edge.

BLUE DASH CHARGERS

THE DR GLAISHER COLLECTION, CAMBRIDGE

“²C. R.” King on horseback. Dia. 17 inches.

“W. R.” Full-length king.

“K. W.” Full-length king.

“^MW. R.” Four chargers with king and queen. One of these has encircling lines instead of dashes round the edge, and has flowers and leaves on the reverse side.

“A. R.” Three chargers with a queen. On one she is in full length, on the other two she is seated.

“G. R.” Full-length king.

“^{II}G. R.” Full-length king.

King on horseback. Two chargers. One of these is 15 inches in diameter and has on

it “^HA. I. 1637.”

“K. R.” Bust of queen and date “1682.” No dashes, but border, and is like the “²J. R.” chargers.

BLUE DASH CHARGERS

Queen sitting in a Windsor chair.

“THE ROYALL OKE.” Two figures in a tree.
15 inches in diameter.

“D. H.” Man represented as a fool.

“P. E.” Full-length figure of a man.

King standing. Dated 1658.

Man standing. This charger may have the initials “W. R.”

Man on horseback. Three chargers. One of these is $16\frac{3}{4}$ inches in diameter, is well painted, and shows a horseman overriding a church; he is bareheaded. The other two show the man wearing a hat with plumes.

Merman. This charger has three blue and three red dashes alternately.

Adam and Eve. There are twenty-two chargers with this design in great variety. Four of them are large—*i.e.* $15\frac{1}{4}$ to $16\frac{5}{8}$ inches in diameter—and one of these large ones has an ornamental border; and another large one shows Adam with a moustache. Two

BLUE DASH CHARGERS

amongst the others have sponged edges instead of dashes, and there are two with encircling lines instead of dashes.

Tulips. There are about thirty chargers with the tulip design, in great variety, and of different sizes. The smallest is $7\frac{1}{4}$ inches in diameter, another is $9\frac{3}{4}$ inches, and four are 16 to $16\frac{3}{8}$ inches in diameter. Two have dates on them. (See under "Dated Chargers.")

Flowers in vases, etc. There are about ten of these of unusual designs. One is small— $8\frac{1}{2}$ inches in diameter—and has a stellate decoration. One is very large— $17\frac{1}{4}$ inches in diameter—and has on its reverse side the date "1620" and some lettering. Another dated "1648" has no dashes.

Vine leaves and grapes. Five chargers. One is dated "1674," and another is $15\frac{3}{4}$ inches in diameter.

Pomegranates. Six chargers. One, with five fruits and a bunch of grapes, is $16\frac{1}{2}$ inches in diameter and has no dashes.

BLUE DASH CHARGERS

Birds. Two chargers. One a peacock and the other a cock. The former has an ornamental border. Both have dashes.

THE F. B. GOLDNEY COLLECTION, CANTERBURY ROYAL MUSEUM

“W. R.” King on horseback.

“K. W.” Full-length king in robes.

^M
“W. R.” Full-length king and queen.

“D. M.” Field-marshal in wig and armour.
Common design.

“P. E.” Field-marshal in wig and armour.
Common design. Like the “D. M.” above.

Man on horseback, wearing hat with plumes.

THE GREG COLLECTION

See under the Manchester Art Gallery.

THE B. T. HARLAND COLLECTION, CROYDON

“C. R.” King on horseback. This charger is $16\frac{1}{4}$ inches in diameter, is all in blue and is very fine.

BLUE DASH CHARGERS

“W. R.” King on horseback.

“W. R.” King in armour and robes. This charger has encircling puce lines instead of blue dashes.

“K. W.” King on horseback.

“A. R.” Full-length figure of a queen.

King standing. Dia. 14 inches.

“P. G.” Full-length figure. Broad flange.

“C. R. S.” Man on horseback, bareheaded.

“D. M.” Two chargers. One is $14\frac{1}{2}$ inches in diameter, and shows the duke as a courtier in robes, and the other is $11\frac{3}{4}$ inches.

“D. O.” Full-length figure.

Man on horseback. There are five chargers of this design. On one he is bareheaded.

Green man. Full-length figure of a man nearly naked, holding a club. All in green. Dia. 14 inches. Many inns are called “The Green Man.” Rare.

BLUE DASH CHARGERS

Woman in crinoline, holding a mirror. Encircling puce lines instead of dashes.

Circles in blue. No dashes.

Adam and Eve. Three chargers of this design. One has a garland of roses as well as blue dashes; this was bought in Oakham about A.D. 1894.

Vine leaves. This has no dashes round the edge, but the border leaves almost overlap the edge.

Flowers and fruit. Two chargers. One is dated "1675," with flowers in a tall vase. The other has encircling blue lines instead of dashes, and three pomegranates with grapes.

MRS HEARNE, EALING

"W. R." King on horseback. Dia. 13 inches. This charger has been in the family for seventy-six years to the knowledge of the present owner, who is eighty-six years of age, and has all her faculties. I have known it for twenty-six years.

BLUE DASH CHARGERS

THE HEMMING COLLECTION, HORLEY

Adam and Eve. 12 inches in diameter.

Tulips. Two chargers of this design. One has its reverse side enamelled, the other has lead glaze.

Pomegranates. Three fruits. Is 12 inches in diameter, and has a broad flange.

Vine leaves. Two chargers, with the border leaves nearly overlapping the edge. No dashes. On one the leaves are blue.

Basket of fruit, and an ornamental border. No edge dashes. Rim not flat.

Dutch inscription. All blue and puce.

THE W. LARCOMBE COLLECTION, DERBY

"W. R." King on horseback.

Adam and Eve.

Tulips. Dia. 10 inches.

THE C. J. LOMAX COLLECTION, SAINT ANNE'S-ON-SEA

King on horseback.

BLUE DASH CHARGERS

King, full length, standing.

“D. M.” Field-marshal in wig and armour,
holding a baton.

Man on horseback. He wears a hat with
plumes.

Woman, wearing a bonnet with plumes. (See
illustration.)

Adam and Eve. Dia. 14 inches.

Tulips in jar. This charger has a broad
flange.

THE PRESTON COLLECTION

²
“J. R.” Bust of king, with border, but no
dash edging.

“W. R.” King on horseback.

“W. R.” King in armour. No dashes (?).

^M
“W. R.” King and queen.

“D. M.” Man on horseback.

“D. O.” Man standing.

BLUE DASH CHARGERS

Adam and Eve. Two chargers of this design.

Tulips. Three chargers of this design.

(I have not been able to see this collection, as Captain Preston is on Royal Naval service and his chargers are warehoused; hence I have not details.)

THE W. R. SALT COLLECTION, BUXTON

“J. R.”² Bust of king. Ornamental border, no dashes. Colours: blue, yellow and brown. Dia. $13\frac{3}{4}$ inches. (See illustration.)

“W. R.” King in robes, full length. Dia. 14 inches. (See illustration.)

Adam and Eve. Dia. $13\frac{3}{4}$ inches.

Tulips. Dia. 14 inches.

THE E. SHELDON COLLECTION, SALFORD

Adam and Eve. Two chargers with this design.

Tulips. Two with this design. (See illustrations.) One of these is very conventional.

BLUE DASH CHARGERS

THE SIDEBOTHAM COLLECTION, BOWDON,
CHESHIRE

“M. R.” Full-length queen, with a page behind holding up the end of her trailing dress. This is an exceedingly rare design. (See illustration.)

Bust of woman, with ornamental border. The colours are light blue and puce. This belongs to the same class as the “J. R.²” chargers. There are no dashes.

Woman in crinoline, holding a long trumpet. No dashes. This belongs to the same class as that in the Falkner Collection, of which there is an illustration.

Woman in chariot. In one hand is a jug of tulips. Dia. 16 inches. Encircling blue line instead of dashes. (See illustration.)

Adam and Eve. Two chargers. One has a puce brown amongst its colours, the other a red or dark orange.

THE JOHN TAYLOR COLLECTION, LEICESTER

“Q. A.” Bust of queen. No dashes, but with floral border. All blue. This charger is

BLUE DASH CHARGERS

like the “J. ²R.” type illustrated elsewhere
in the book.

Woman with musical instrument. No dashes
or base rim. The woman wears a crinoline.

Adam and Eve. Dia. 13 inches.

Tulips. Dia. 13 inches.

Pomegranates. Four fruits. No dashes.

(Some of these are on loan in the Leicester Art Gallery.)

THE TEUKE COLLECTION

See under Saffron Walden Museum.

THE J. TRIFFITT COLLECTION, YORK

Tulips. Dia. 14 inches.

Oak leaves with ornamental border.

Peahen. Colours : blue, green and brown.

Stag with antlers. No dashes.

THE T. WAKEFIELD COLLECTION, BIRMINGHAM

“W. R.” King on horseback. 14 inches in
diameter. Encircling lines instead of
dashes. (See illustration.)

BLUE DASH CHARGERS

“W. R.” Queen in crinoline. Dia. 14 inches.
(See illustration.)

“G. R.” Full-length king in robes flowing
out behind.

Man on horseback in hat with plumes. He
holds a baton.

Adam and Eve. Sixteen chargers of this
design in great variety. Four of these
have a broad flange.

Tulips. About $10\frac{1}{2}$ inches in diameter.
Oriental design.

YOXALL COLLECTION, KEW

Adam and Eve.

Tulips. Three chargers with this design.

[As I have not been able to see this collection, or get into communication with the owner (Sir J. H. Yoxall, I believe), I have no details.]

IN A COLLECTION IN WANDSWORTH

“A. R.” A queen.

Tulips, lily-shaped.

(These are the first two blue dash chargers I ever had, and let the present owner have them in 1890 and 1892, and since then have tried to repurchase them at double the price he gave for them.)

BLUE DASH CHARGERS

RECEIVED AFTER GOING TO PRESS

THE FIRMAN COLLECTION, CHERHILL

“D. M.” Figure of duke.

Cupid. Figure of Cupid shooting an arrow.

Adam and Eve. Sponge edge, instead of dashes.

THE S. MIDDLETON TAYLOR COLLECTION,
BIRMINGHAM

“W. R.” Crowned figure of king on horse.
Border of foliage and fruit. Dia. $16\frac{1}{2}$ inches.
Lead glazed back.

“W. M. R.” Crowned figure in robes, full length. Dia. $13\frac{1}{2}$ inches. Rough enamelled back.

“W. R.” Crowned figure, with sword. Two purple lines on rim instead of dashes. Dia. $13\frac{3}{4}$ inches. Enamelled back.

“A. R.” Crowned figure of woman, seated; holding sceptre and orb. Dia. $11\frac{3}{4}$ inches. Lead glazed back.

BLUE DASH CHARGERS

"C. R." ² Crowned figure, half-length, in wig and robes. Border of oak leaves and acorns. Dia. $13\frac{1}{2}$ inches. Lead glazed back.

Man on horse. Man in armour, with sword and baton. Dia. $12\frac{3}{4}$ inches. Rough enamelled back.

Man on horse. Man with lace collar, in armour and holding baton. Dia. $15\frac{1}{2}$ inches. Lead glazed back.

King on horse. King in full robes, wearing crown and holding sceptre. Dia. $13\frac{1}{4}$ inches. Lead glazed back.

Adam and Eve. Four chargers. On one of these the figures are standing on a bridge of three arches.

Tulips (with roses?). Dia. $13\frac{3}{4}$ inches. Lead glazed back.

THE H. ERNEST HYDE COLLECTION, DORRIDGE

"C. R." ² Full length. Crown and robes.

BLUE DASH CHARGERS

“J. R.²” Three-quarter length. Crown and robes. No dashes.

“W. R.” Full length. In armour. Crown.

“W. R.” Full length. Crown and robes.

“W. R.” Three-quarter length. Crown and robes. This is same as the “J. R.²,” only smaller.

“W. M. R.” Full length. Crowns and robes.

“A. R.” Full length. Crown and robes.

“A. R.” Seated. Crown and robes.

“G. R.” Full length in armour. No crown.

“D. M.” Full length in armour.

Man on horse. Two chargers. One with scroll border.

Adam and Eve. Three chargers. One with sponge edge.

Tulips. One charger.

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„ „ vol. xii., page 69.

„ „ vol. xvii., page 263. “Old
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„ „ August, 1909.

„ „ January, 1910.

„ „ July, 1912. Page 194.

„ „ November, 1913. Page 167.

„ „ February, 1916. “Adam and
Eve Dishes.”

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SOLON'S *Art of the Old English Potter*. 2nd
Edition. Page 108.

[A friend, Rev. E. A. Wesley, who has kindly corrected
proof, suggests that some of these chargers were made as
marriage gifts: Adam and Eve representing a man and
his wife; vines and pomegranates indicating fruitfulness.

Another friend, Mr P. J. Heather, has also kindly
corrected the proof.]



INDEX

- ADAM and Eve, 1, 12, 13, 25, 41, 43, 57, 93, 135, 157
 Alms dishes, 94
 Animals, 120, 122, 148, 166
 Anne, Princess, 84
 Anne, Queen, 44, 47, 58, 71
- BADDERSLEY HALL, 147
 Banqueting scene, 141
 Barber Collection, 143
 Bare-headed horseman, 85
 Barrel-shaped mugs, 40
 Base rim, 1, 8
 Bath, 33, 117
 Beaumont, Dr, 70, 147
 Bennett, Mrs, 146
 Bernal Collection, 140
 Bethnal Green museum, 139
 Binch, H., v
 Birds, 120, 146, 150, 166
 Blacksmith Company, 52, 129, 140
 Blaise Castle, 147
 Bloomsbury, 28
 Blue dashes, 2, 34, 95, 99
 Boar in tub, 144
 Boden, Mrs, 80, 126, 147
 Body of ware, 3, 9, 36
 Booth, W. J., 119, 124, 147
 Borough Green, 28
 Bothwell Brig, 80
 Boyne, battle of, 47
 Boynton, Thomas, 67, 68, 79, 81, 84, 86, 132, 148
 Brewster arms, 129, 141
 Brighton, 52, 75, 129, 140
- Brislington, vi, 4, 7, 12, 31, 99, 108, 124, 132, 139
 Bristol, vi, 8, 12, 31, 33, 34, 39, 54, 99, 140
 British Museum, 28, 33, 50, 63, 139
 Butler, James, 81
- CAFFAGIOLOGO, 5
 Cambridge, 85, 118, 149
 Canterbury, 20, 50, 63, 67, 141, 159
 Carless, Colonel, 85
 Cater, Mrs, 50, 84, 87, 97, 149
 Ceremonial use, 41
 Charles I., 44, 45, 62
 Charles II., 20, 44, 63, 85, 132
 Christie, 5
 Church, Prof. A. H., 23, 24
 Churchill, 80
 Clarke, A. E., 40, 55, 63, 68, 81, 119, 129, 149
 Coats-of-arms, 129
 Coils of rope, 2
 Colchester, 29, 149
 Collins, Robert, 34
 Coloured illustrations, *Frontispiece*
 Colours used, 1
 Condition, 18
Connoisseur, vi, 25
 Continental, 31
 Conventional designs, 125, 145, 147, 148
 Crews Hole, 7
 Crinoline, 161, 165
 Cromwell, Oliver, 45, 62, 81, 85, 86
 Crowns, 54, 55, 129, 150
 Crucifixion, 15, 131, 135, 144, 152

BLUE DASH CHARGERS

- Cumberland, Duke of, 48, 83
 Cupid, 132, 137, 148, 152, 168

 DARRY, A., 52, 54, 97, 129, 151
 Dashes, blue, etc., 2, 34, 95, 99
 Dated chargers, 50
 Domestic use, 17
 Doulton, 23
 Downman, E. A., 42, 68, 81, 151
 Dryden Collection, 143
 Dutch Church, 29
 Dutch inscription, 133

 EARLE COLLECTION, 141
 East of England, 38
 Edges, 11
 Edinburgh, 115
 Edward VI., 2, 20, 60
 Elizabeth, Queen, 62
 Emmaus, vi, 50, 138
 Enamel, tin, v, 1, 57
English Pottery and Porcelain, 2,
 12, 30
 Eugene, Prince, 83, 143
 Exley, C. L., 153

 FACES and figures, 113, 135
 Falkner, Frank, 32, 91, 97, 133,
 165
 Fiddler, 155
 Firing, 3
 Firman, Rev. S., 168
 Flange, 12, 16, 97, 99, 134
 Fluted dishes, 9
 Foliage, 115
 Forbidden fruit, 96, 114
 Fractions, 18
 Fragments, 34
 Frank, Thomas, 30
 Freeth, Frank, 42, 54, 67, 68, 79,
 89, 126, 154
 Fruit, 108, 115

 GEORGE I., 72
 George II., 20, 38, 73
 George of Denmark, 48, 72, 82
 Germany, 31, 126
 Glaisher, Dr, 20, 32, 43, 50, 56, 93,
 156
 Glazes, 3, 10, 95
 Gloucester, Duke of, 72
 Goldney, F. B., 67, 68, 79, 141, 159
 Grapes, 107, 113
 Great War, 140
 Green Man, 90, 160
 Greg, T. T., 50, 54, 83, 129, 142,
 159
 Guildhall, London, 142

 HAMILTON, Duke of, 83
 Hanley, 24
 Harland, B. T., 53, 62, 67, 68, 79,
 81, 91, 159
 Hearne, Mrs, 161
 Heather, J. P., 171
 Hemming, Mrs, 115, 132, 162
 Hull, 141
 Hyde, H. Ernest, 169

 ILLUSTRATIONS, standard size, 106
 Italian faience, 5, 62

 JACOB'S dream, 139
 James I., 62
 James II., 46, 55, 58, 64, 86, 98
 James III., 75

 "K. W.," 4, 14
 Katharine of Braganza, 64

 LAMBETH, 17, 22, 40
 Larcombe, W., 67, 162
 Leeds, 41
 Leicester, 141

BLUE DASH CHARGERS

- Line blocks, v
 Liverpool, 2, 40, 50, 67, 72, 129, 141
 Llandaff, Bishop of, 110
 Lloyd, Mrs, 26
 Lomax, Charles J., 75, 79, 87, 162
 London Guildhall, 2, 142
 London museum, 142
 Loughor, 22, 25

 M'DONAGH, 47
 Manchester, 65, 142, 143
 Manfield Collection, 143
 Marlborough, Duke of, 79, 81, 84
 Marryatt, 6
 Mary, Queen, 61, 64, 65, 71
 Merman, 157
 Mold Collection, 143
 Monmouth, Duke of, 79

 NETHERLANDS, 134
 Northampton, 71, 85, 143

 OAK leaves, 100
 Old Pretender, 45, 47, 48
 Orange, Prince of, 70, 80, 93
 Orangemen, 47
 Oriental, 14, 49, 118, 137, 140
 Ormonde, Duke of, 80, 81
 Ormonde, Marquis of, 81

 PEACOCK, 146, 150
 Pearce, Dr Channy, 122
 Pennsylvania, 33
 Period of manufacture, 19
 Persian ware, 3
 Plumes, 87
 Pomegranates, 14, 93, 112, 146, 149
 Potter Hanworth, 30
 Potter Higham, 30
 Potter Street, 30

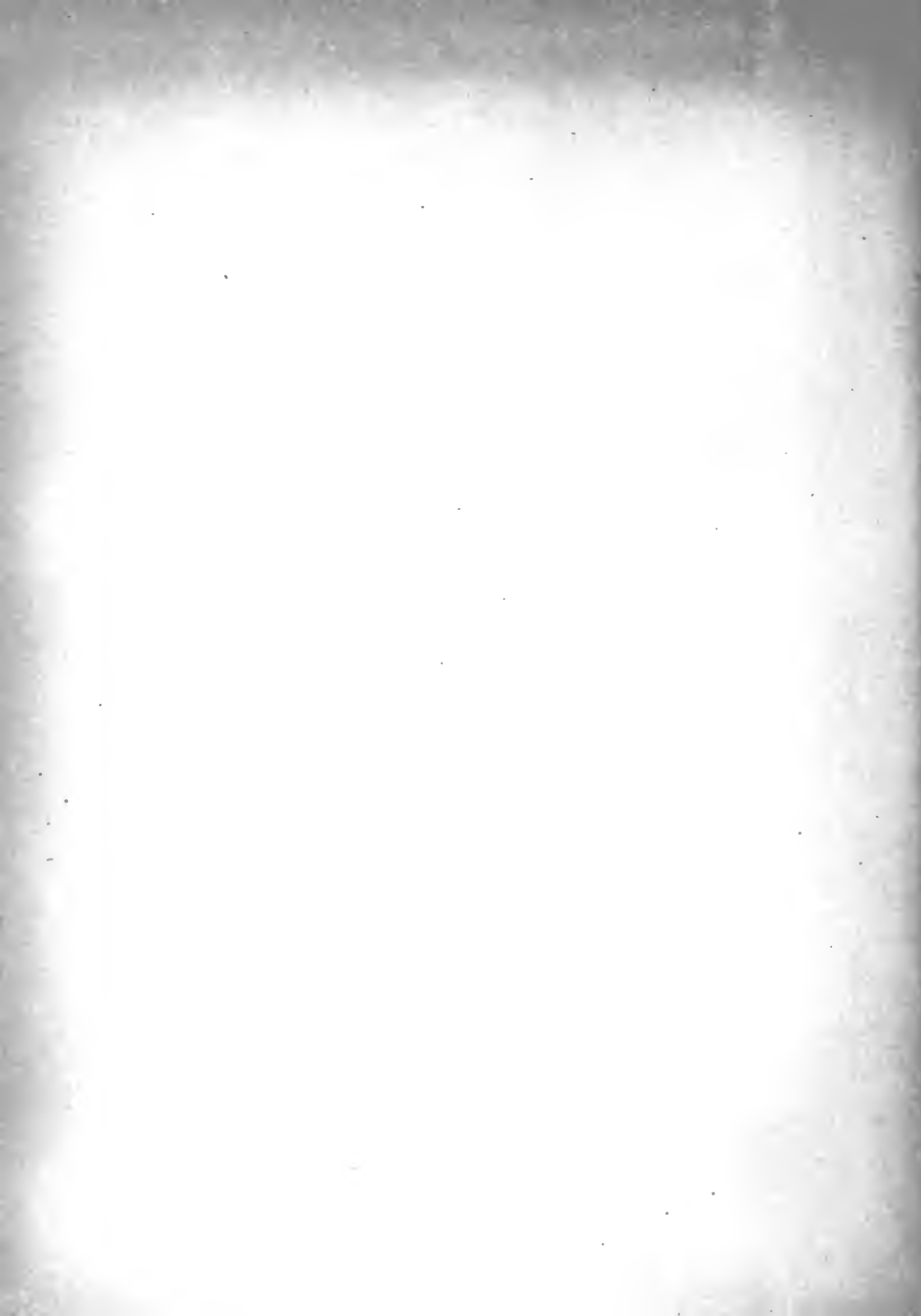
 Potters' Bar, 30
 Pottersbury, 30
 Pountney, William, v, 4, 5, 6, 8, 32, 33, 40, 108, 132, 140, 145
 Preston, Captain, 64, 67, 68, 78, 163
 Prodigal Son, 139
 Purple dashes, 2

 RACKHAM, B., 28, 32
 Read, Sir Hercules, 33
 Reading, 143
 Repton, 22, 26
 Ribbon-bound frame, 2
 Rochester, 144
 Rotterdam, 31
 Royall Oke, the, 84, 157
 Rumanian, 135

 SAFFRON WALDEN, 84, 119, 131, 144, 166
 Sagger, 6
 Saint Anne's Chapel, 109
 Salt, W. R., 55, 58, 64, 68, 164
 Sandwich, 30
 Schreiber Collection, 138, 139
 Sedgmoor, 80
 Shethfield, 68, 145
 Sheldon, E., 128, 164
 Ship, 123, 139, 147, 151
 Sidebotham, Dr, 61, 91, 165
 Sizes of chargers, 19
 Solon, L. M., 24
 Spain, 31
 Sponge edge, 95, 96
 Spur marks, 1, 3, 4, 7, 95
 Staffordshire, 22, 41
 Stag, 122, 137
 Stilts, 3
 Stoke-on-Trent, 126, 145
 Southwark, 22, 28
 Swan, 14, 121, 137

BLUE DASH CHARGERS

- | | |
|---|---|
| <p>Swansea museum, 26
 Switzerland, 31</p> <p>TABERNACLE, Hebrew, 113
 Taunton, 33, 34, 118, 145
 Taylor, John, 72, 91, 141, 165
 Taylor, S. Middleton, 168
 Temple Backs, 12, 34, 37, 124, 132, 140
 Teuke Collection, 84, 87, 131, 144, 145, 166
 Thickness, 16
 Tin enamel, v, 1, 57
 Toft ware, 43
 Town crier, 144
 Triffitt, John, 111, 120, 166
 Tulips, 1, 57, 99</p> <p>UNICORN, 122, 137</p> <p>VAN DYCK, 46
 Van Papendrecht, 31
 Venus, 92
 Victoria and Albert Museum, vi, 32, 34, 36, 50, 64, 131, 138
 Vine, 107</p> | <p>WAKEFIELD, T., 67, 72, 76, 87, 90, 93, 118, 166
 Wandsworth, 167
 Ward, Edward, 34, 37
 Warrington, 69, 83, 145
 Weight, 16
 Wells, 33
 Welsh pottery, 25
 Wesley, Rev. E. A., 171
 West Indies, 109
 Wheatley, Harry, v
 Whitworth Institute, 143
 Willet, Henry, 75
 William III., 20, 57, 65, 69, 82, 98, 145
 William, Duke of Gloucester, 72, 84
 William and Mary, 43
 Willow pattern, 118
 Wincanton, 41
 Windmill, 123
 "Wire marks," 7
 Wrotham, 22, 27</p> <p>YORK, 72, 81, 87, 120, 146
 Yoxall, Sir J. H., 167</p> |
|---|---|



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